

COMPUTERISED
YĀDAVĀBHYUDAYA -A STUDY

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CHAPTER - I

**ŚRĪ VEDĀNTA DEŚĪKA -
HIS LIFE AND WORKS**

ŚRĪ VEDĀNTA DEŚIKA - HIS LIFE AND WORKS

Veṅkaṭanātha popularly known as Vedānta Deśika flourished in the latter half of the 13th century, about 250 years after Rāmānuja, the great exponent of Viśiṣṭādvaita. According to tradition, Vedānta Deśika is considered as Ghaṇṭāvatāra, the divine descent of the bell in the shrine of Śrī Venkaṭeśvara of Tirumalai. He is also considered as the avatāra of Lord Venkaṭeśvara Himself or the avatāra of Rāmānuja. This is stated by Deśika in his Śaṅkalpa-sūryodaya,¹ by his son, Kumāra Varadācārya in his Deśikamaṅgalāśasana² and by other writers.³ Deśika's spiritual descent is traced to Rāmānuja, through two lines of Ācāryas - Appullār, Raṅgarāja, Rāmānuja (Ātreya) and Kiṇḍambi Āccān.⁴ Veṅkaṭanātha was born in 1268 A.D. at Tupil, a suburb of Kāncīpuram as the son of Anātasūri Somayājī, an orthodox Vaiṣṇava and a descendant of one of the 74 Siṃhasanādhipati-s appointed by Rāmānuja.⁵ His mother was Totarāmbā, the sister of Ātreya Rāmānuja who had the title Vādihaṁsāmbuvāha and was popularly known as Appullār.

As the parents had no children for a long time, they proceeded to Tirumalai. One night, Lord Venkaṭeśvara

appeared before them in a dream and gave the temple bell to be swallowed by Totārambā, as the result of which Venkaṭanātha was born. Even as a child, Venkaṭanātha possessed a prodigious memory and remarkable powers of intellect. It is said, that, one day, when he was five years old, Venkaṭanātha followed his uncle to the temple of Lord Varadarāja, where the great scholar Naṇḍādūr Ammal (Vātsya Varadācārya) was delivering discourse on Śrībhāṣyam, to his disciples. Those who were present there, were lost in admiration at the beaming countenance of the young boy and the discourse then, was a bit interrupted. As Naṇḍādūr Ammal began to resume the discourse, he found that he had missed the thread in the discourse. This was correctly pointed out by the five year old boy Venkaṭanātha. Naṇḍādūr Ammal immediately blessed the boy with his prophetic utterance stating that the boy would undoubtedly rise to heights of eminence, refuting all the systems of thought opposed to Rāmānuja's philosophy and establishing the verities of Vedānta.⁶ Under the guidance of his uncle Appullār Deśika mastered all the Śāstras even before he attained the age of twenty.⁷ He must have composed poems and

certain works while he was at Kāñcī. This is evidenced
by the title Kavitaṛkāḱakesarī.⁸

It is to acquire superior skill in handling the
abstruse philosophical matters and meet the opponents
in debates, that he practised the Garudamantra taught
to him by his uncle. This Garudamantra was practised
at Oṣadhi hills, at Tiruvahindrapuram. Garuḍa taught
in turn, the Hayagrīvamantra which Venkaṭanātha repeated
and Lord Hayagrīva appeared before him. With the
blessings of Hayagrīva, Venkaṭanātha was able to acquire
mastery in literature and science and was endowed
with superb dialectical skill. With the grace of
Hayagrīva, he was able to silence many an opponent
and produce works of enduring worth on Rāmānuja's system.

Venkaṭanātha spent his life in unceasing activity
by imparting the tenets of Rāmānuja's system to numerous
disciples and also by undertaking pilgrimages to holy
places like Tirumalai, Śrīraṅgam, etc. His Śāstraic
works like Śatadūṣaṇī, Adhikaraṇasārāvalī and others
won for him the coveted title of Vedāntācārya⁹ conferred
upon him by Śrī Raṅganātha while his multifarious
activities as in Śilpa and other sciences got him the
title Sarvatāntarasvatāntara¹⁰ from the Goddess at Śrīraṅgam.

His works:

The works of Vedānta Deśika are manifold in quality and quantity numbering more than hundred. He wrote in Sanskrit, Tamil and Manipravāla, a mixture of Sanskrit and Tamil.

Sanskrit Works:

I. Original Philosophical Works:

1. Tattva-mukta-kalāpa with the commentary
Sarvārthasiddhi
2. Adhikaraṇa-sāra-vaḥ
3. Śatadūṣaṇi
4. Nyāyapaṇiśuddhi
5. Nyāyasiddhānta
6. Sesvaraṇīmāṃsa
7. Mīmāṃsāpāduka
8. Nikṣeparākṣa
9. Saccaritra-vaḥ
10. Pāṇcārātra-vaḥ
11. Draṇidopaniṣad-Tatparyaratnāvali
12. Draṇidopaniṣad-sāra

II. Commentaries:

1. Tattvatīkā (on Śrībhāṣya)
2. Gadyatravabhāṣya
3. Catuss'loki bhāṣya
4. Stotraratnabhāṣya
5. Gītārthasaṅgraharakṣā
6. Gītābhāṣya-tātparva-candrikā
7. Īśāvāsyopaniṣadbhāṣya

III. Drama and Poetry:

1. Saṅkalpaśūryodaya
2. Yadavābhvudaya
3. Hamsasandēśa
4. Subhāṣitanīṭī
5. Paṇḍukāsaṅgraha

IV. Religious Works:

1. Nyāsaśāstra
2. Nyāsaśāstra
3. Nyāsatīlaka

V. Stotras in Prākṛta and Sanskrit:

1. Harivāṣṭastotra
2. Draṣṭarastotra

3. Bhagavadbhāṣasopāna
4. Gopālavimśati
5. Śrīstuti
6. Bhūstuti
7. Godāstuti
8. Devāsataka
9. Abhitistavam
10. Devanāvaka-pañcāśat
11. Varadarājapañcāśat
12. Vegasethustotra
13. Aṣṭabhujaṣṭaka
14. Kāmasikṣṭaka
15. Paramārtastuti
16. Śaranāgatidīpikā
17. Acyutaśataka
18. Dehalīśastuti
19. Raghuvīragadya
20. Sudarśanaṣṭaka
21. Ṣoḍaśāyudhastotra
22. Garudadandaka
23. Yatirājaseptati
24. Vairāṣaṇṇaka
25. Garudapañcāśat

1. Sampradāyaparīśuddhi
2. Tattvapadavī
3. Rahasvapadavī
4. Tattvanavanīta
5. Rahasvanavanīta
6. Tattvamātrkā
7. Rahasvamātrkā
8. Tattvasandēśa
9. Rahasvasandēśa
10. Rahasvasandēśa vivarana
11. Tattvaratnāvalī
12. Tattvaratnāvalīsāgraha
13. Rahasvaratnāvalī
14. Rahasvaratnāvalīhrdaya
15. Tattvatrayacūlaka
16. Rahasvatrayacūlaka
17. Abhaya-prādāna-sāra
18. Rahasvaśīkhāmanī
19. Āñjalīvaibhava
20. Pradhānaśataka

21. Upakāra saṅgraha
22. Sārasaṅgraha
23. Munivāhanabhoga
24. Paramapadasopāna
25. Paramatubhanga
26. Hastatrimūlīmya
27. Śrīmadrahasvatrayasāra
28. Sārasāra
29. Virodha Parihāra

VII. Works in Tamil - Poems: (Deśikaprabhanda)

1. Amṛta rāñṇi
2. Adhikārasaṅgraha
3. Amṛtāsvādini
4. Paramapadasopāna
5. Meivṛitamāmiya
6. Aḍaikkalapattu
7. Arthapañcaka
8. Śrīvānava diṇṣeri
9. Tiruccinnamalai
10. Panniruntoru
11. Tirunantir-ccurukku
12. Dvaracurukku
13. Caramaślokaocurukku

14. Gitārtha saṅgraha
15. Mumukshukovai
16. Navamanimalai
17. Prabhandasāra
18. Āhāranivāsa

VIII. Other Works:

1. Haridinatilaka
2. Vaiśvadevakārikā
3. Yaiñopavīta pratisthā
4. Bhūgolenirpaya

IX. Works that are lost:

1. Adhikarapadarpana (mentioned in the Nikāṣeparakā)¹²
2. Cakārasamarthana (referred to in the Vaibhāvaprakāśikā)¹³
3. Samasyāsahasra (mentioned in the Stotraratnabhāṣya)¹⁴
4. Vedārthasaṅgrahavyākhyāna (mentioned in the last
pariccheda of the Nyāyasiddhānta)¹⁵
5. Madurakavi hṛdaya (Manipravāla)
6. Nigama-parimāla (" ")
7. Śilpārthasāra
8. Steyāvirodha

Deśika's chief aim in writing such works was to exemplify the tenets of Rāmānija's system, rather of Vaiṣṇavism, to humanity in every possible way, employing the language and form suited for the purpose.

He was a great exponent of Ubhaya Vedānta, treating the Upanisadic matter along with the hymns of the Āṣvins. He demonstrated in his works the concord between the Upaniṣads and the hymns of Nammālvār. He was a staunch advocate of the doctrine of surrender (Pranatti).

Vedānta Deśika passed away in November 1369, on the Kārttikai day having lived a full span of 101 years. He was a saint full of humility and an unbounded love for the welfare of humanity. He rightly occupies a supreme place next to Rāmānija, in the hierarchy of Ācāryas.

A Brief Summary of the Important Works of Vedānta Deśika:

I. Tattva-tukṭa-kalāpa:

This work in five chapters contains 500 verses in Brāghara metre. This was written with the object of presenting the doctrines of all systems of thought including Advaita, Nyāya, Mīmāṃsā, Bauddha, Jaina and

other systems. The conclusions drawn are in favour of Viśiṣṭādvaita. In fact, this is a veritable encyclopaedia. The author has written his own commentary on it - Sarvārtasiddhi.¹⁶

II. Adhikaraṇasāraṇī:

This is a metrical composition giving a gist of each Adhikaraṇa of the Brahma-sūtra-bhāṣya on the lines of Rāmānuja's interpretation. This consists of 562 verses in Śraṅgharā metre.

III. Śatadūṣaṇī:

This is aimed at the refutation of the Advaitic doctrines. There are only 66 sections available at present. The remaining sections are not available and are lost to posterity.

IV. Nyāyaparīśuddhi:

In this work, the author seeks to show that Gautama, the author of the Nyāyasūtra, was in favour of Vedānta system. The several categories are expounded in four chapters so as to fall in line with the

Viśiṣṭādvaita principles. Copious citations are contained in this work from the early writers, some of whose works are now lost.

V. Nyāyasiddhānta:

This is purely a Viśiṣṭādvaita work presented in five chapters on the metaphysical principles with the background of Vedānta. This is incomplete and contains citations from the works of early writers.

VI. Sesvaramīmāṃsā:

The author tries to prove that the Mīmāṃsā system as handed down and developed by Śābarasvāmin, Kumārila and Prabhākara are not in consonance with the aim and intention of the author of Mīmāṃsā sūtras. The author left it incomplete probably to show the way in which further studies in Mīmāṃsā could be taken up.

VII. Mīmāṃsānāṭuka:

This is a metrical treatise consisting of 173 verses summarizing the tenets of the Mīmāṃsā system as accepted in the Vedānta tradition.

VIII Niṣṇeparakhāḥ:

This is a treatise to prove that prapatti or self-surrender is the upāya or the means for obtaining final release. The prima facie and siddhānta are stated here. The treatment is on Śāstraic lines.

IX Saccaritraralāḥ:

This is an independent work dealing in three sections with the ways and means for leading a disciplined life as a Vaiṣṇava.

X Pāncarātrarakṣāḥ:

This work presents the validity of the Pāncarātra system in three sections.

XI & XII. Draṁidopaniṣattātparvaratnāvali and Draṁidopaniṣadsāraḥ:

The Ratnāvali gives in 130 verses in Sanskrit the gist of Nammālvār's Tiruvāimozhi. The sāra gives the gist for each decade of Tiruvāimozhi and consists of 26 verses. Indeed it is Desika who raised the Tiruvāimozhi to its supreme position by these works.

COMMENTARIES:

1. Tattvatīkā:

This is a voluminous commentary on Śrī Bhāṣya of Rāmānuja, but it has been left incomplete abruptly in the first Adhikaraṇa itself.

2. Gadyatrāyaḥbhāṣya:

This is a commentary on three Gadyas of Śrī Rāmānuja Śaraṇāgati-gadya, Śrī Raṅga-gadya and Vaikunṭha-gadya, which deal with the importance of Śaraṇāgati.

3. Catuṣśloki-bhāṣya:

This is a commentary on the Catuṣśloki of Yāmuna-cārya dealing with the significance of Śrī, the consort of Lord Viṣṇu.

4. Stotraratna-bhāṣya:

This is a clear exposition of the Stotraratna of Yāmuna-cārya which deals with the tenets of Viśiṣṭādvaita. The commentaries on Gadyatrāya, Catuṣśloki and Stotraratna come under the title Rahasyarakṣā as they deal with the esoteric doctrines of Viśiṣṭādvaita.

5. Gītārthasaṅgraharakṣā:

This is a commentary on Gītārthasaṅgraha of Yāmuna-cārya.

6. Tatparyacandrikā:

This is a detailed commentary on Rāmānuja's bhāṣya on the Bhāgavadgītā. This is invaluable for the meticulous care with which every word in the bhāṣya of Rāmānuja receives an appropriate and authentic exposition.

7. Īśāvāsyopaniṣadbhāṣya:

This is a commentary on the Īśāvāsyopaniṣad according to Viśiṣṭādvaita.

III. Drama and Poetry:

Drama - 'Sāṅkhalpasūryodaya:

The play consists of ten acts and the significance of the title that God's will - 'Sāṅkalpa' is essential for humanity, is dealt with. The view of the Advaitins that mere knowledge of prabodha will suffice is rejected.

2. Yādavābhyaṣya:

This is a Mahākāvya in 24 cantos on the life of Kṛṣṇa.

3. Hamsasandēśa:

This is a lyrical work on the model of Kālidāsa's Meghadūta and contains the message sent by Rāma through Hamsa to Sītā on learning the whereabouts of Sītā from Hanumān.

4. Subhāṣitanīvi:

This is a didactic composition containing wise sayings spread over 12 sections, of 144 śloka.

5. Paṇḍukāśaśāstra:

This is a grand poem consisting of 1008 verses in 32 sections where the sandals of Lord Ranganatha are glorified. The author displays all his poetic powers of imagination reflecting his devotion to Nammālvār.

IV. Religious Works:

Nyāsadaśaka, Nyāsavimsati, Nyāsatilaka. These three deal with prapatti. Deśika comments on --

While his son, Kumāra Varadaācārya has written a commentary on Nyāsatilaka.

V. Stotras:

Except Acvutaśataka, which is in Prakṛt, all the other stotras are in Sanskrit. Raghuvīragadya is in prose.

The deities in the important shrines in South India get their personal attractiveness and eminence glorified in many of these stotras. A special reference is to be made to Dayāśataka where Lord Śrīnivāsa's mercy gets a detailed and all comprehensive description.

Vairāgvapañcaka:

This poem reveals the intensity of Vairāgya in the life of Deśika.

VI. Manipravāla:

It is a form of style in which there is a melodious blending of Sanskrit and Tamil expressions. This style was at first started by Rāmānuja's spiritual son Tirukurukaipnirān Pillān, who commented on the Tiruvāimozhi of Nammālvār by employing this mode of writing.

People in those days had sufficient knowledge of Sanskrit expressions current in daily life. When these got freely mixed up with the Tamil expressions a new style came into being. The Rahasvatrasāra which is considered as the magnum opus of Vedānta Desika written in this Manipravāla style contains 32 sections and deals with the three Rahasyas with preliminary chapters on prapatti.

There are nearly 30 small tracts, all conveying the Vaiṣṇavaite tenets in varying grades so as to enable people to take up the study of the smallest and simplest works at first and proceed further to the study of other works in a graded manner.

Under this head, three works deserve mention.

One is Munivāhanabhoga which is a commentary

4. Bhūgolanirṇaya deals with aspects of earth in the global area.

All these are in verse forms.

NOTES

1. Saṅkalpasūryodaya, I, 14

vitṛāsinī vibudhavarivarūthinīnām
 padmāsanena paricāravīdhau prayukta
 utprekṣyate budhajanairupapattibhūmnā
 ghaṭṭā hareḥ samajaniṣṭa yadātmaneti .

2. Deśikamaṅgalāsāna, Śl.4. Kumāravaraḍācārya.

venkaṭeśavotarō'yam tadghaṭṭāmsō'thava bhavet
 yatīndrām śō'thavetyevam vitarkeyāyastu maṅgalam.

3. Vaibhavaṇṇakāśikā, Śl.2. Colasīṃhapuram Doḍḍayācārya.

venkaṭeśasya saṅkalpat viśvāmitrakulāmbudhau
 ghaṭṭāvotīrṇā yanmūrtye tam deśikavaram bhaje.

Saptatīr tṇmālikā, Śl.8-10. P.R.Annan.

sarvatantrasvotāntar tvācchāstradīpapradhānataḥ
 śrīvenkaṭādrinātho'sau sāksādvedāntadeśikaḥ
Ācāryacampū, Śl.56. Kausika Śrinivāsacharya.

muktāv dāterucipūr qevitritāśā
 ghaṇṭāhunātra bhavataḥ k litāvetārā
 sarvajñānirjaraḥkūṇīva vasundharāyām
 sañjīva yisyati bhūtan kaluṣānalena.

4.

RĀMĀNUJA

Prapātārtihara

Tirukkurukai poirānpillān

Atreya Rāmānuja

Vignucitta

Rāṅgarāja

Nagādūṛ Ammaḷ

Appullār

Deśika

5. Saptatiratnamālīkā, Śl.10. P.R. Anuk m

bhādrapadamāsagataviṣṇuvamaḷ pṛkṣe
 venkaṭamahādhranotitīrthān bhūte
 prāduraśbhavaḥṣṭaḥ tī dātvaripughaṭṭi
 hanta kovitārkikamprēndr gurumurtyā

6. This prediction and the blessing are true as is
 evident from Act II of the Saṅkalpasūryodaya.
 The Śloka 14 (same as in the Yatirūpātī)
 is in praise of Rāmānuja.

The disciple who utters this was blessed by Rāmānuja:

pratiṣṭhāpitavedāntaḥ pratikṣiptabahirmataḥ
bhūyāstraividya mānyastvam bhūrikalyāṇabhājanam

(Act II, 15)

The disciple is Deśika himself. Many Ślokaḥ similar to the ones in Act II, (7, 8, 14, 49) occur in the other works of the author.

7. Saṅkalpasūryodaya, Act I, Śl.15, Adyar edition.

8. Havagrīvastotra, Śl.33

kavitārkikakesariṇā venkṭanāthena vir citāmetām
vide: Yatirājasaptati, 72

kavitārkikasimhanādaḥ

Gāṇḍapañcāśat, 52.

kavaikathakaghaṭṭakesarī venkṭeśaḥ

Acyutaśatakam 101.

iti kavitarkikakesarivedantacāryavenkṭeśa -

vir citam

9. Adhikarapaśāravalī, Śl.1

Vaibhavanrekūśikā, Śl.53

Saptatiratnamālikā, Śl.31

10. Vaibhavaṇṇaśikā, śl.54
Saptatiratnamālikā, śl.31
11. For detailed reference vide section VI below.
12. Nikṣepaśikā, p. 94, Uttamur T. Viraraghavachariar edition.
13. Vaibhavaṇṇaśikā. Page 72 Nampravala
14. Samasyā Sāhasram - Stotraratnabhāṣyante 'ntimaślokaḥ
 svakamiti haridattam yāmunastotravyūṭṭyā
 vyavṛṇṇuta nīgamāntācāryakam veṅkaṭeśaḥ
 agani sadasi sadbhīryaḥ samasyāsahaśrī
 kavikathaka mṛgendraḥ sarvatantrasvatantṛaḥ
15. Nyāyasiddhānta, p.211. Published by the
 Śrī Vaiṣṇava Siddhānta Prachara Sabha, Madras,
 1934.
16. Saptatiratnamālikā, śl.48
Vaibhavaṇṇaśikā, śl.60

CHAPTER - II

YĀDAVĀBHYUDAYA - A SUMMARY

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This Mahākāvya is divided into 24 cantos consisting of 2643 śloka-s. It possesses all the requisite features of a Mahākāvya. The author's aim in writing this kāvya, besides recounting the life and exploits of Śrī Kṛṣṇa, is to present the theme with a philosophical background according to Rāmānuja's system of Vedānta. It is therefore natural that one should come across a commingling of the narration of the events in the kāvya style and the presentation of the philosophic aspects woven with the events.

CANTO I

This begins with a prayer to Kṛṣṇa as a divine descent of Viṣṇu with the amiable qualities that attract people to him. After making a reference to Vyāsa's handling of the life of Kṛṣṇa, the author traces the ancestry of Kṛṣṇa to the lunar race. The achievements and ideals of this family are well portrayed suggesting the birth of the Lord in that family. The approach of the Gods along with Goddess Earth to the Lord for obtaining relief from the oppression of Kamsa and the other asura-s is then detailed, along with a sufficient elaboration of the Lord's greatness, as present in the

Upaniṣadic doctrines. After a brief description of the Lord reclining on the serpent couch, the appeal of the deva-s is depicted, followed by the Lord's assurance to extend his protection to them and his resolve to take his descent in Mathurā as the son of Vasudeva and Devakī.

CANTO II

The second canto is devoted to a graphic description of nature based on much imaginative display of poetic talents, with the darkness setting in following sun set and the rising of the moon with its effect on nature and people. Reference is made to Vasudeva and his wife Devakī whom the Lord had chosen as his parents. Devakī's pregnant condition is also spoken of at the beginning.¹

CANTO III

The birth of Kṛṣṇa is described in this canto against the background of the description of nature presented at the end of the previous canto. The glorious appearance of Kṛṣṇa as Viṣṇu with four arms at the time of his birth receives from Vasudeva a profound prayer.²

At the request of his parents Kṛṣṇa took the form of an ordinary child. In order to save the child from the cruelty of Kāṁsa, Vasudeva took it and went to Gokula amidst the fragrant breeze, crossing the helpful Yamunā. Placing the child in the house of Nandagopa by the side of Yaśodā, who had then given birth to a female child, Vasudeva took the female child and hastened back and left the child by the side of Devakī. Kāṁsa who came to know of the birth of a child to Devakī tried to slay that child who was Māyā, but was met with disappointment. Escaping from the hands of Kāṁsa, it flew up into the sky. Assuming the form of a maiden, Māyā warned Kāṁsa of the evil times ahead and said that he would meet with his death at the hands of the child, then lying with Yaśodā at Gokula.

CANTO IV

Kāṁsa was seriously considering plans to subject the child Kṛṣṇa to all kinds of cruel attacks by his own wicked accomplices. The very first that came to kill Kṛṣṇa was Pūtānā, a demoness. This was followed by the attempt of Śakubhūta. Both these were easily destroyed.

Mention is made of the pranks of Kṛṣṇa as a child where his divinity is revealed, especially of his sportive pranks in the stealing of butter which brought him the name Dāmodara - 'being bound by dāma (rope).

As a result of ill omens, Kṛṣṇa took all the people to Br̥ndāvana which became a happy place to live in. Even here danger came in the form of Asuras - Tṛṣāvarta, Baka, Dhemuka, Pralamba and all these were destroyed. Kṛṣṇa's sportive pranks with the maidens of the cowherds who undertook to perform a Kanyāvr̥tata and His līlā-s³ with the cowherdesses have a vivid portrayal. Following the tradition recorded in the Tamil classics, Kṛṣṇa won the hand of Nīlā, the daughter of a cowherd Kumbha in a wager by subduing the seven fierce bulls. Kṛṣṇa's playing on the flute enchanting the minds of the cowherdesses as well as the subduing of Kaliya serpent by Kṛṣṇa's powerful dance on its head receives a rich depiction. It may be mentioned that in all his sports with the gopīs, Kṛṣṇa maintained his brahmacarya and never transgressed the rules of dharmā.⁵

CANTO V

This whole canto is devoted to the description of the three seasons Gr̥ṣma, Var̥ṣa, Śarat. Kṛṣṇa is shown

to have gone out for hunting in the forest of Bṛndāvana. The cowherds chose the Śarat season for offering worship to Indra according to their custom.

CANTO VI

Kṛṣṇa advised the cowherds to worship Govardhana hill instead of offering worship to Indra. The description of the hill takes up almost the entire canto. Here the author fully uses his skill in displaying his powers in handling the Śabdāṅkāra's. The author handles a variety of Citrabandha. Perhaps the author follows Māgha, who too, chose to employ Yamaka in Canto VI of the Śiśupālavadha. Besides, Māgha's handling of Citrabandha in canto 19, has exerted great influence on the author, in elaborating some of the types of Citrabandha.

CANTO VII

Enraged at the abstention of the cowherds from offering worship due to him, Indra brought forth a heavy downpour of rains much to the discomfort of the cows and cowherds. However, Kṛṣṇa lifted up the Govardhana hill and kept it upside down supporting it by the finger, offering a veritable shelter for one and all. Finding his effort

rendered futile, Indra came down and asked for Kṛṣṇa's pardon, admitting his defeat at the hands of the Lord, whom he praised as the Supreme Lord. Indra then performed the coronation of Kṛṣṇa conferring upon Him the title of Govindā.

The author reveals his talents in Śabdacitra, while depicting the encounter between Kṛṣṇa and Indra.

CANTO VIII

The spring season is then described with its effect on men and nature. Kṛṣṇa is shown to draw the attention of Balarāma to the enchanting beauties of the season. Kṛṣṇa seized the opportunity for playing on the flute enrapturing the cattle and the cowherds. The cowherdesses who listened to this divine music gathered round Him with rapt attention. When they appeared to be a little proud, Kṛṣṇa disappeared suddenly from their midst to test their devotion to Him. The Gopikā-gītā⁶ which is elaborately treated in the Bhāgavatā in the portrayal of the love of the cowherdesses towards Kṛṣṇa, is simply alluded to in three verses⁷ here. Kṛṣṇa took pity on their love-lorn condition, made His appearance and began the rāsalīlā. After resting for a while, Kṛṣṇa indulged in water-sport with the cowherdesses. Kṛṣṇa's slaying a demon called Arisṭa is described here.

CANTO IX

Disappointed greatly at the failure of his attempts to slay Kṛṣṇa, Kāṁsa sent one of his officers, Akrūra to fetch Kṛṣṇa to his court, making preparations by several means for disposing him. Akrūra, who was aware of Kṛṣṇa's real nature and greatness, went forth to Gokula with all thoughts of his good fortune to see the Lord ever attended on by Śrīdevī and Bhūdevī - a reference to which is made here by the author to show Akrūra's awareness of Viṣṇu's descent as Kṛṣṇa.⁸

In the meanwhile, Kāṁsa directed one Keśin, a demon who came in the form of a horse to destroy Kṛṣṇa only to meet his own end. The meeting of Akrūra with Kṛṣṇa and his taking Balarāma and Kṛṣṇa to Mathurā are then described. The heart-rending grief of the cowherdesses at the departure of Kṛṣṇa and Balarāma from their midst is depicted with full pathos. They accuse Kṛṣṇa of abandoning even Nīlā, Rādhā and Pūlikā all dear to the Lord, and question whether the name will befit Akrūra who is only krūra.⁹ The word rādhavā¹⁰ used here suggests that Rādhā was one of the cowherdesses, not having had the rank of the most beloved lady of Kṛṣṇa, as found in Brahma-vivartanurāpa, Gīta Govinda and others. Akrūra's visions of Kṛṣṇa both on the bank and in the waters of Yamunā are also mentioned.

CANTO X

Kṛṣṇa's entry into Mathurā is described as attracting the eyes and the mind of the people there. A garland-seller and a hunch-backed woman had the good fortune of serving the divine brothers, in their respective capacities and received His blessings. As they entered the hall, Kṛṣṇa saw the mighty bow resembling Pināka of Śiva's, and broke it easily. The fierce elephant Kuvalayapīḍa, the two mighty wrestlers Cāpūra and Muṣṭika and Tosala, a confidant of Kāṁsa and finally Kāṁsa himself were all done to death. Kṛṣṇa then bowed before his parents. Vāsudeva praised Kṛṣṇa which reveals that the author lays stress on Bhakti and Prapatti, as the means to secure mokṣa.¹¹ Kṛṣṇa's two other arms which were withdrawn at the time of his birth now reappeared.¹² Ugr-sena, the father of Kāṁsa, was installed on the throne, while Kṛṣṇa assumed the role of the crown prince. Kṛṣṇa restored to his teacher Sāṁdīpani, his long lost child by way of gurudakṣiṇā. Kṛṣṇa by his powers removed the curse pronounced by Yayāti and restored Yaduvamśa to its former glory.¹³

CANTO XI

The death of Kāṁsa brought an attack on the city of Mathurā by Jarāsandha, a friend of Kāṁsa. Knowing that Mathurā was under a curse and the attack of Jarāsandha would

spell ruin to the city, Kṛṣṇa desired to shift the capital to some other region which would be beyond the range of the attacks of Jarāsandha and those associates of his, like Kālayavana. The new city of Dvārakā was constructed in the sea near the western coast with the help of the divine architect, Viśvakarma. Dvārakā is here described to be a marvellous piece of creation of art indescribable even by the thousand-tongued ¹⁴ Ādiśeṣa. Kṛṣṇa had a palace for himself excelling the abode of Indra. Balarama alone proceeded to Gokula, for consoling the people who were distressed at the separation of Lord Kṛṣṇa. Balarama sported in the Yamunā, drawing the river at his will. He married Revatī, daughter of Revata at the advice of Brahmā.

CANTO XII

Rukmīṇī is born as a daughter of King Bhīṣma of Vidarbha. Her youthful form receives a picturesque description, which recalls to our mind Kālidāsa's depiction of the beauty of Pārvatī in Canto I of the Juṅger, Sumh. va. Her hand is sought after by Śiśupāla and her brother Rukmīṇī is working for it. However Rukmīṇī has set her heart on Kṛṣṇa and wants

to marry him. As a preliminary to the marriage, she decked out in her bridal finery proceeds to the temple of Indrāpī, and offers her worship to a deity which blesses her by an assurance through an aerial voice that she would get, for her husband, one who would be unconquerable by anyone. The indications justifying this are described which resemble those in the Sundara Kāṇḍa of the Rāmāyaṇa.¹⁵

CANTO XIII

As Rukmīṇī came out of the temple, Kṛṣṇa made his appearance and taking her by the hand hastened to Dvārakā in a chariot. Rukmin's effort to prevent Kṛṣṇa's abduction resulted in his defeat.

Kṛṣṇa's entry into Dvārakā is presented in a graphic manner and the description of the women folk thronging to the windows of the houses for witnessing the procession of Kṛṣṇa and Rukmīṇī is wonderful.^{15a}

The marriage of Rukmīṇī with Kṛṣṇa is described in detail as a sacrament, as found in the works of Kālidāsa.¹⁶

CANTO XIV

This canto deals with the incidents relating to Kṛṣṇa marrying Jāmbavatī and Satyabhāmā. King Satrājit

get from the Sun God a valuable gem, Syamantaka. It was reported to be lost and Kṛṣṇa had to trace it.

This event led to two matrimonial alliances, the former

the encounter between Kṛṣṇa and Jāmbavān which ended in the defeat of Jāmbavān and his offering his daughter Jāmbavatī to Kṛṣṇa along with the Syamantaka gem. The restoration of the gem to King Satrajit resulted in the marriage of his daughter Satyabhāmā with Kṛṣṇa. Jambavan's prayer to Kṛṣṇa is highly philosophical where references are made to the Lord's descent as Vāmana and Rāma. Jambavan could not contain himself when he had to recall his happy association with Rāma.¹⁷

CANTO XV

Kṛṣṇa was requested by Nārada to do away with Sisupala, one of the supporters of the associates of Kamsa and always inimical to the eminence of Kṛṣṇa.¹⁸ The stotra of Nārada addressed to Kṛṣṇa on his arrival at Dvārakā is philosophical, reflecting the spirit of the Upaniṣadic doctrines.

It was at this time that King Yudhiṣṭhira was preparing for the Rājasūya sacrifice. Lord Kṛṣṇa was invited to attend and this gave an opportunity for Lord

to display his sauśīlva and his paratva. It was argued by Sahadeva that the principal honour (agranīya) should be offered to Kṛṣṇa. On hearing this, Śiśupāla flared up and spoke derisively of Kṛṣṇa. This was followed by the advice of Bhīṣma. However, the arguments of the aged Bhīṣma in the assemblage of the princes in favour of the need to give prominence to Kṛṣṇa, had no effect on Śiśupāla. His repudiation of Kṛṣṇa's greatness drew Śiśupāla into an open fight with Kṛṣṇa resulting in the death of Śiśupāla, and a blaze from his body entered Kṛṣṇa.

CANTO XVI

The invaluable and divine ear-rings of Aditi were stolen away by Narakāśura - a powerful demon. Indra found it difficult to restore them to Aditi and hence approached Kṛṣṇa at Dvārakā for help praising the Lord making reference to his previous descent as Nṛsimha and Varāha. The palace of Lord Kṛṣṇa gets a brief description here.

At the request of Indra, Kṛṣṇa flew to Prākṛjyotiṣa, the city of Narakāśura riding on Garuḍa along with Satyabhāmā. Kṛṣṇa destroyed Narakāśura and released 16000 damsels kept as captives by Narakāśura. At the instance of the Goddess Earth, Mother of Narakāśura, the day of his death became a day of festivity.¹⁹

CANTO XVII

Taking the ear-rings of Aditi, Kṛṣṇa along with Garuḍa and Satyabhāmā proceeded to the capital of Indra and was honoured by the Gods. Kṛṣṇa showed to Satyabhāmā the beautiful Nandanavana in that celestial city. This wonderful garden was ever the envy of all the onlookers because of the presence of the Pārijāta tree. Directed by Kṛṣṇa, Garuḍa removed the tree and hid it in the bosom of his wings. Overpowered by rage, Indra obstructed and began to fight with Garuḍa and Kṛṣṇa. In despair, Indra seized his vaira to attack the Lord, but was overpowered and defeated.

The canto ends with Indra offering praises to Kṛṣṇa. The essential truths of the Rāmānuja system get a poetic description in this canto.

CANTO XVIII

The victorious return of Kṛṣṇa with the Pārijāta tree gets a detailed description from Kṛṣṇa himself to Satyabhāmā. The regions that are in the atmosphere above the earth like Mountain Meru, Mount Kailās, the city of Bāṇa, the Himalayas, the Ganges, Badrikāśrama, Kurukṣetra, the river Yamunā, the city of Mathurā and the western shores

and the ocean, the city of Dvārakā are all described in this aerial flight.

On his return Kṛṣṇa was informed by Nārada of Aniruddha - the grandson of Kṛṣṇa kept as captive by Bāṇāsura, and Kṛṣṇa retired to bed after instructing the army to be ready the morrow.

CANTO XIX

The entire canto can be described as a suprabhāta stotra intended to wake up the Lord from his slumber.

The minstrels sing the glory of God by depicting the external atmosphere. The human world, the birds, the setting in of the moon followed by dawn and the appearance of the beaming rays of the sun, the blowing of the conches all these are described preserving the sequential order in which these occur. In a way, the author has based this description along the lines of Kālidāsa, in connection with the waking up of King Aja by the minstrels when he was camping in the city of Vidarbha.²⁰ The description of dawn by Bāṇa in his Kādambarī²¹ just before the arrival of the hunters near the silk cotton tree seems to have exerted some influence on the author.

The Lord woke up, finished his morning ablutions and took his seat on the royal throne.

CANTO XX

With a vast army Kṛṣṇa marched against Bāpāsura, who had imprisoned Aniruddha whom Uṣā the daughter of Bāpa wanted to marry. The fight was a terrible one. Lord Śiva whom Bāpa propitiated as his chosen deity came in to protect his devotee. But he himself was subdued. Kṛṣṇa then cut off the extra hands of Bāpa, but saved his life at the intervention of Śiva who praised the Lord. Bāpa was allowed to continue to serve Śiva. Kṛṣṇa returned to Dvārakā along with Uṣā and Aniruddha.

CANTO XXI

A person called Pauṇḍraka Vasudeva was jealous of Kṛṣṇa's eminence and proclaimed himself as the real Vasudeva by wearing similar weapons like the conch and the discus. He sent word through a messenger to Kṛṣṇa demanding Kṛṣṇa's handing over his own conch and discus. Kṛṣṇa fought with him and destroyed him along with his associate Kāśīrāja. As the son of the King of Kāśī

retaliated by sending a Kṛtṛā, Kṛṣṇa destroyed not only the Kṛtṛā, but also the entire city of Kāśī by directing his discus.

Dvivida an aged monkey who was an ally of Rāma, in the previous avatāra, proved to be a menace to the people and Balarama had to destroy him.

CANTO XXII

Now that all the powerful adversaries had been destroyed or overcome, it was felt that a victorious march (jaitrayātrā) by way of digvijaya was necessary for going round the land offering protection to the good and destroying evil forces. So Kṛṣṇa assembled all his men and advised them to march through the entire country under the leadership of Sātyaki, exerting the sovereignty of Kṛṣṇa over the ruling princes in the various parts of the land.

Modelled upon Raghu's digvijaya described in the Raghuvamśa canto IV, the poet takes us through the marches of the army covering several regions. Proceeding towards the Madhyadeśa and North west, Sātyaki encountered the Yavanas, the Barbaras, the Hūpas, the Kambojas and subdued

them all. Sātyaki then proceeded to Kashmir, the Himalayas, Nepal and to Bengal in the east. From there he directed his march towards the south. Passing through Utkal, conquering the Kalingas who opposed him, he entered the Godāvarī and the Āndhra region where people welcomed him. He then proceeded through Tupṭīramapṭala to Coladeśa. Crossing the Cauvery, Sātyaki went further south towards Lanka²² where he seems to have seen four-tusked elephants.

After defeating the Sinhala ruler, he proceeded with his army through the Pāṇḍya region where he was welcomed. From there he went along Kerala, Gokarṇa, ~~Pāṇḍya~~ Konkana, Mahārāṣṭra. After crossing the river Revā, they saw the ruined cities of Māhiṣmatī of Kārtavīrya, and the city of Niṣāda. Sātyaki then returned to Dvārakā and was applauded for his victorious return. (The Lord had advised Sātyaki to leave the Kauvaras and Pāṇḍavas, evidently for the Great War).

CANTO XXIII

The story of Mahābhārata receives a brief but good description where attention is drawn to what is outstanding in the life of the Pāṇḍavas, and their close association with Kṛṣṇa.

Kṛṣṇa's mission as a messenger for a truce resulted, through its failure, in the break out of the great war between the Pāṇḍavas and the Kauravas despite the fact that Kṛṣṇa revealed His Lordship. Kṛṣṇa took the role of the charioteer of Arjuna. As Arjuna, owing to his misplaced compassion, became despondent and also diffident in fighting his own kinsmen, Kṛṣṇa had to advise Arjuna by encouraging him with his valuable preachings inducing him to fight. . All but the Yādavas lay dead. Kṛṣṇa saved by the touch of his feet, the almost dead Parīkṣit, the son of Abhimanyu. Draupadī was now in a position to have her braid, which was let loose during the game of dice, tied by the Pāṇḍavas, at the instance of Kṛṣṇa,²³ an incident mentioned from the Vegīśamhāra of Bhaṭṭanārāyaṇa and not traceable to other sources.

Bhīṣma, who was lying in his bed of arrows awaiting Uttarāyaṇa, was approached by Kṛṣṇa and the Pāṇḍavas, for advising them on Dharma. Kṛṣṇa returned to Dvārakā after installing Yudhiṣṭhira on the throne.

CANTO XXIV

The life led by Kṛṣṇa in the company of his consorts gets a detailed description of which Nārada had a clear

appreciation. Kṛṣṇa stood steadfast in Dharma leading an exemplary life. He displayed a love that did not run counter to Dharma.

NOTES

1. Cf: Sudakṣiṇā's state of pregnancy described in the Raghuvamśa, III. 2-9.
2. The prayers of the deva's in Canto I (16-37) and that of Vasudeva in Canto III are at once reminiscent of the prayers offered to Viṣṇu, in Canto X of the Raghuvamśa (16-32) and to Brahmā, in Canto IV (4-15) of the Kumārāsambhavam, portraying the doctrines of Vaiṣṇavism.
- See YA. III. 15-16; 15-22
3. The Youngs chose to meditate upon this līla, vide: YA, IV.101
4. See Tirumūrti, Āṅgā, anūstup, 18. It may be noted here that the incident is referred to in the Harivamśa as well. Vide commentary on YA, IV.08.
5. YA. IV. 64.
6. Pratyaṅgī, Y. 21.
7. YA. V 11. 24-26

11. Ibid. X. 74-75.
12. Ibid. X. 88
13. Ibid. X. 93
14. Ibid. XI. 75.
15. Sundarakāṇḍa. 29; and YA. XII. 93
- 15a. Kumārasambhava VII. 56-66; Raghuvamśa VII. 5-15
16. Kumārasambhava VII. 72-83; Raghuvamśa VII. 18-29.
17. YA, XIV. 31-33
18. Ibid. XV. 11-12.
19. Ibid. XVI. 145.
20. Raghuvamśa, V. 65-74; YA. XIX.2.
21. Kadambarī pp. 78-81
22. YA. XXII. 190
23. Ibid. XXIII. 56.

CHAPTER -' III

**YĀDAVĀBHYŪDAYA -' A STUDY
OF ITS SOURCES**

YĀDAVĀBHĪUDAYA - .

A STUDY OF ITS SOURCES

Kṛṣṇa's life is dealt with in the Mahābhārata¹, Harivaṁśa², Viṣṇupurāṇa³, Bhāgavata⁴, Padmapurāṇa⁵, Brahmavaiṣṇavapurāṇa⁶ and Brahmāṇḍapurāṇa.⁷ Among these the Mahābhārata version contains the narration by Bhīṣma in Sabhā parva, by Vidura in Udyogaparva, and Dhṛtarāṣṭra in Dronaparva. In the first mentioned parva, almost all the incidents which had occurred in Kṛṣṇa's life are described in detail. Chapter 130 in Udyogaparva and chapter 11 in Dronaparva give a mere enumeration of the incidents. Harivaṁśa gives a description in detail. Since Harivaṁśa is a supplement to the Mahābhārata, it is not incorrect to take them together. In the Mahābhārata it is stated that Kṛṣṇa did not either enter into the womb of Devakī nor stay there. He could do what ever He wishes through His own lustrous power.⁸

A comparison between the treatment of the events in the epic and in the Harivaṁśa shows that the superhuman element is not so much pronounced in the epic. It is developed in the Harivaṁśa. Here the erotic element is

evident in the description of Hallīśa dance in which Kṛṣṇa indulged with the cowherdesses.⁹

The Viṣṇupurāṇa account is almost like what is found in Harivaṁśa. The word Rāsaliḷā occurs here.¹⁰ Both superhuman and erotic elements are pronounced in the Bhāgavata. The Padmapurāṇa, Brahmavaivartapurāṇa and the Brahmaṇḍapurāṇa contain an almost similar version with the difference that the erotic element is uppermost in the Brahmavaivarta, and the Brahmaṇḍapurāṇa¹¹ describes only one incident in Kṛṣṇa's life. Thus the study of the sources could be confined to the Viṣṇupurāṇa and Bhāgavata and also Harivaṁśa, since these contain the narration and incidents in almost the same sequential order. The Mahābhārata can be left out of consideration as this order of the incidents is not maintained there.

The Viṣṇupurāṇa gives the description of the events in the same order with certain differences. Syamantaka incident and Śiśupala's death are not given in the fifth aṁśa. They are found in aṁśa IV while describing the Yadu's race.¹² Further the Mahābhārata war is not contained in this purāṇa.

The Bhāgavata narration follows the Viṣṇupurāṇa order but treats Śiśupālavadha after Pauṇḍrakavasudeva's killing. Here too the Mahābhārata war is left out. The Harivaṃśa treatment is in the same order but omits the slaying of Śiśupāla and Pauṇḍrakavāsudeva and does not also describe the Mahābhārata war. The Syamantaka incident is given in the first parva, 38th chapter. Padmapurāṇa does not also treat the Mahābhārata war but treats Śiśupālavadha at the end. In these, the war is merely hinted at.

The Yādavābhyudaya treats these incidents in almost the same order as in the Viṣṇupurāṇa, taking Syamantaka episode and Śiśupālavadha after Rukmīṇi's marriage to be followed by Narākāsuravadha. It is to be noted that it is only at the hands of the author that Śiśupālavadha precedes Narākāsuravadha. The author has effected certain changes in the description of the main incidents in Kṛṣṇa's life with a motive and has left out certain incidents, but did not deviate from the sources nor bring into the narration any new occurrence that is not to be traced to the sources, because the

author's objective in writing this poem was to give a religious background for the treatment of the incidents.

It would be enough if references are given here to certain occurrences in Kṛṣṇa's life where no deviation worth the name is noticed. For instance, the curse¹³ pronounced by Yayāti on his son Yadu is not stated but how Kṛṣṇa retrieved this family from it and made it glorious, is described by the author.¹⁴ Likewise, shifting of the family from Gokula to Br̥ndāvana is alluded to in the poem.¹⁵

Kanyāvṛata and the songs of the Gopikās are briefly referred to without much detail as they are found in Bhāgavata;¹⁶ as the author did not attach any special significance for them.

Among the changes which the author had effected with details concerning the occurrences, mention must be made of the sources of the family of the Yādavas. The Viṣṇupurāṇa and the Bhāgavata refer to the sage Atri's eye as the source for the lunar race.¹⁷ The

author makes the eye of Viṣṇu¹⁸ as the source of the moon following the Puruṣasūkta.¹⁹ The commentator seeks to reconcile the author's treatment which goes against the statement of the source, as referred to the narrations given by different sages in different kalpas and cites the Vāyavyāraṇa to support the author's description.²⁰

The Govardhana hill is described in the source books that Kṛṣṇa lifted it up with the hand.²¹ The author however writes that Kṛṣṇa lifted up the hill and held it on the tip of the finger. This is intended to show that Kṛṣṇa's might was such that even His finger was strong enough to bear the Hill.

Indra's effort to cause havoc to the cowherdesses by pouring torrential rains in the Hill was frustrated. He realised his insignificance before Kṛṣṇa, begged His pardon and himself conducted an ablation to Kṛṣṇa giving him the name Govinda, with waters brought from Gaṅgā in the bell of Airāvata. The Skandapurāṇa states that the milk of the divine cow was brought there along with the waters of Gaṅgā in the trunk of the elephant. Varaṇasī states that divine waters were used.²² The author follows

the Vaṣṭupurāṇa account.²³

Rukmiṇī is said to have worshipped on the eve of her marriage in the Devīśadana, evidently the temple of Devī.²⁴ But there is no reference to this in the Vaṣṭupurāṇa. The author mentions that Rukmiṇī visited the temple of Indrāṇī.²⁵ Śloka 91 in Canto XII of the poem mentions the deity worshipped by Rukmiṇī as Utsava-devatā. The commentator identifies this deity as Indrāṇī.

Certain incidents that have gained treatment in source books are left out by the author. For instance:

1. Kucela's visit to Kṛṣṇa is found ~~in the~~ Padma-purāṇa and Rhāgavata;²⁷ but not in Vaṣṭupurāṇa and Harivamśa.

This indicates that the author has preference to

Vaṣṭupurāṇa for his source.

2. A curse is said to have been pronounced upon Vasudeva in his previous birth;²⁸ but it is left unnoticed by the author. This was evidently to avoid referring to a blot in the behaviour of Vasudeva, who is indicated to deserve becoming the father of Kṛṣṇa.
3. The fight and the subsequent defeat and death of Jarāsaṁbha at the hands of Bhīmaśana and Kṛṣṇa's

slaying Kālayavana are not treated except for a stray reference either because they do not have much relevance in the context or do not have much significance in the story of Kṛṣṇa.

4. Likewise, Kṛṣṇa's eating mud which is referred to in the Bhāgavata,²⁹ is ignored by the author for the reason that it has much significance only to depict Kṛṣṇa's sports when he was a child. Besides, this would require a more detailed narration of the incidents connected with this together with the effect on Yaśoda and others.

Though the author chose to follow the Viṣṇupurāṇa account for the narration of events, he has chosen also the Bhāgavata to depict certain incidents. For instance, Kṛṣṇa's receiving the fruits from the fruit-seller,³⁰ is described. Kṛṣṇa's slaying the seven bulls to win the hand of Nīlā is described by the author,³¹ while in the Bhāgavata this incident is ascribed to the hand of Arjuna.³² However, Nīlā is ignored by the author under the influence of the tradition recorded in the Aśvins' conversations.³³ On the other hand, Rādhā is

referred to only once, along with one Pālikā.³⁴ However Rādhā, who is not mentioned in Viṣṇupurāṇa and Bhāgavata gets a glorious description in Brahmavaiṣṇavapurāṇa which of course, the author did not choose to follow.

The author omitted some more minor incidents like Upanayana of Kṛṣṇa and Balarāma,³⁵ naming of the child Kṛṣṇa by Gargācārya³⁶, rescue of Nanda who was³⁷ carried away in the waters of the Yamunā.

The author has introduced certain lengthy descriptions³⁸ like the seasons, Rukminī's growth, her marriage, the minstrels waking Kṛṣṇa, Sātyaki's digvijaya and Kṛṣṇa's life as an ideal house-holder, Syamantaka episode, apālavadhā, Narakāsuravadhā, Pārijātāpṇharapa, Sarayuddha and Pauṇḍrakavāsudeva's death. Among these, nature description (seasons) could be considered bearing the influence of the Bhāgavata.³⁹ Other descriptions find room here to justify the poem to have the title Śaṅkṛavāṇa and written under the influence of a poet who was a devotee of Śaṅkara and Mīgha.

Description of Devakī's pregnancy (Canto II) is evidently modelled upon that of Sudakṣiṇī in Raghuvamśa (Canto III). Similarly, the description of the marriage

(Canto XIII), Sātyaki's digvijaya (Canto XXII), description of land as seen from above seated on the back of Garuḍa (Canto XVIII) are all modelled upon a similar scene in Kumārasambhava and Raghuvamśa.⁴⁰

It is thus seen that the author was primarily indebted to the Viṣṇupurāṇa and then to Bhāgavata for the treatment of the life of Kṛṣṇa. He has followed poets like Kālidāsa and Māgha for the poetic description of the events. It may be said that he chose to follow Māgha in devoting one canto for each incident although he did not actually make use of Māgha's expressions except in the use of Śabdāṅkāra.

NOTES

1. Mahābhārata, Sabhāparva, Udyogaparva and Dropaparva.
Brief reference are available in other parvas like
Armaśasana, Strī and others.
2. Harivaṃśa, a whole section called Vistupurāṇa
(123 chapters) is devoted to describe Kṛṣṇa's life.
3. See Aṃśa V, in 38 chapters (Vistupurāṇa)
4. Skandha X. 90 chapters and Skandha XI. 31 chapters.
5. Uttarakhaṇḍa, Chapters 272-279. (Padmapurāṇa)
6. Praṇavaivartanurāṇa, Pūrvardha chapters 5 to 129
Venkateswaramūḍralaya Edition, Bombay.
7. Brhadvaiṇarurāṇa, Upodghātapāda, chapter 71
8. Naiga garbatvamaṇḍe na yonyāṃ avasat prabhuḥ
atmanastejasaṃ kṛṣṇaḥ sarveśamsurute gatiṃ.
Mahābhārata II Appendix I (21) lines 1607 to 1608,
Flowermarkar Oriental Institute edition, Poona.
9. This is a kind of dance in which a man takes part
with women. The erotic element is not prominent
in the Harivaṃśa, Chapter 63
10. Vaṇaśūcī, V. 13-23.

11. See under 7
12. Syamantaka in IV. 13, 64 to 98; Śisupālavadha in IV. 14, 45-52 of Viṣṇupurāṇa.
13. Viṣṇupurāṇa, IV. 10. 12.
14. YA. X. 93, 118, 119.
15. Idid. IV. 39 & 40; Viṣṇupurāṇa V. 6. 21-28; Bhāgavata. X. 11, 27-35.
16. Idid. IV. 46 to 49. Bhāgavata. X. 22. 1-28.
17. Viṣṇupurāṇa, IV. vi.6; Bhāgavata, IX. xiv.3.
18. YA. I. 10.
19. Rgveda, X. 90.
20. See commentary on YA. I. 10.
21. Viṣṇupurāṇa, V.11.16; Bhāgavata X.25.19; Harivaṃś. Adh. 61. Śl. 30, 58. YA.VII.74
22. Viṣṇupurāṇa, V. xii.13; Bhāgavata X. xxvii. 22 & 23 and Harivaṃś. Adh. 62. Śls. 58-60
23. YA. VII. 103.
24. Bhāgavata X. 53-54.
25. YA. XII. 91.
26. See commentary on YA. XII. 91.
27. Bhāgavata. X. 80 and 81; Padmapurāṇa. 279 Śl. 30-36

28. Harivamsa, Vishamparva 45. 20-36.
29. Bhāgavata. X. viii. 32-43
30. YA. IV. 30 to 32; Bhāgavata X. xi. 10 and 11
31. YA. IV. 98
32. Bhāgavata X. 58. 32. 47
33. Tirumoshisai alvar Tiruccandavirutan. V. 41
Sundarabhakta stavam of Kūṛathashvān 81. 187.
YA, 98.
34. YA. IX. 90; Periyalvar Tirumoshi. 3-1-6.
35. Vishnupurāṇa, V. 21. 19; Bhāgavata. X. 45.29
36. Bhāgavata. X. viii. 13 and 14
37. Ibid. X. 28 etc
38. Seasons Yādevābhyaśaya Canto V and VIII

Rukṣiṇī's growth	XII
Her Marriage	XIII
Minstrels awakening Kṛṣṇa	XIX
Sātyaki's digvijaya	XXII
Kṛṣṇa's life as an ideal householder	XXIV
Syamantaka episode	XIV
Śiśunāṇavada	XV
Karakāsur-vadha	XVI
Pañjātājālaraga	XVII
Bhāṣurayuddha	XX
Pañcārakavāśudeva's death	XXI

CHAPTER - IV

YĀDAVĀBHYUDAYA - A MAHĀKĀVYA

YĀDĀYĀBHŪDĀYA - A MAHĀKĀVYA

This is a Mahākāvya which was written satisfying all the main characteristic features laid down by the rhetoricians. The author's aim does not consist in merely depicting the life of Kṛṣṇa in the form of a Mahākāvya; his ambition is to describe the incidents in the life of Lord Kṛṣṇa, from a philosophical point of view, in order that the kāvya can also be treated as bringing out Kṛṣṇa's divinity and the purpose of his divine descent.

According to Dandin, a Mahākāvya or Sargabandha is formed with the divisions called sargas. It must begin with a benediction or salutation to a deity or with a direct reference to a theme. It may be based on a past event taken from an Itihāsa or a tale (kathā). The theme shall be a good one, providing room for acquiring the four-fold ends of life, namely dharma, artha, kāma and mokṣa. The hero shall be a great person, resolute, full of wisdom and nobility.

The items that are generally described in a kāvya are - city, ocean, mountains, seasons, moon-rise, sun-rise, enjoyment of pleasures, expression of love in separation, marriage, birth of a son, counsels, sending messages, march against the enemy, battles, prosperous rise of the hero, and others.

The kāvya shall not be a condensed one or very elaborate in regard to treatment. There shall be provision for the expression of emotions and sentiments.

The cantos shall not be too lengthy and must be composed in different metres possessing well-defined junctures. The last or the last few verses shall be in a metre different from that of the other ślokas in a canto. It shall be pleasing to the listeners.

A kāvya shall be embellished with figures of speech. Such a kāvya will endure for ever. However, absence of a few of these items will not bring discredit to the kāvya.¹

Bhām ha presents the features of a Mahākāvya in his Kāvya-lankāra almost on the above lines. The noteworthy features according to him are that the words and ideas should be free from vulgarity. The meaning should be clear and easy of understanding. It should have provision for presenting happy situations. The second pursuit in life, namely, artha should receive greater attention than the other puruṣārtha-3. The worldly practices should be pictured there.²

In the Sāhityadarpaṇa,³ Viśvanātha too gives the definition of a Mahākāvya. According to him, the hero shall be a God,⁴ a Kṣatriya of good family with the attainments of a Dhīrodatta. Kings born of the same family or many persons of noble descent could be the heroes. The main rasa may be śṛṅgāra or vīra or śānta. All other rasas may be subsidiary. In some cases, it can present wicked people in their true colours. It can extol the qualities of the good. The cantos shall not be very few nor can they be too lengthy. They should be more than eight in number. Certain

cantos may have verses composed in different metres. The last verse in a canto shall indicate the contents of the succeeding canto. Twilight, nightfall, darkness, dawn, noon, hunting and others may get described in detail. It can also include the treatment of sages, heaven, sacrifices and others. These should be treated in detail according to the context. The name of the poet or the conduct of the hero or of some other characters or the contents of the canto could also be given.

The Yadavābhyudaya possesses most of the traits of a Mahākāvya which the rhetoricians have stated in their works. The kāvya opens with a salutation to Lord Kṛṣṇa. The theme which deals with the rise of the son of Vasudeva is based on past events, as are narrated in the Vīṣṇupurāṇa, Harivamśa and Bhāgavata. The author has also taken some material from the Brahmavivarta-purāṇa and the Padmapurāṇa. The story of Kṛṣṇa had been chosen by the author and so he had no difficulty in narrating events in the life of Kṛṣṇa. The preface of the kāvya is mentioned in the last verse of this kāvya as quoted out by Anpayya Dikṣita in his commentary.

kavyasyotkargaḥ kathamithi cet - prabandhagauraveḥ
 nāyakaḥgauraveḥ śabdārthacamatkāra - kathāsandarbha-
 saubhāgyakathāsatyatvarūpeḥ svataḥ prabandhagauraveḥ
 ca tadutkarga iti. bhagavadekanīṣṭhatvalakṣaṇam kaveḥ
 gauravam. yaduvīrasya nāyakatvapraḥṣaṇena nāyakaḥgauravam.

surabhitarasam - anena rasapradhānatā arthacamatkāraḥ
 taducitavarṇadīpaṅghaṭṭanā, śabdacamatkāraśceti tadubhaya-
 pauskalyam - arśitam sūṅgtaṁ śrotṛṇāṁ priyam satyam
 cetyarthaḥ. phalam kṣemadam abhyudayanīḥśreyasarūpamaṅgalam.

The poem which is also a Śāstra kāvya in the sense that it is written in the background of the philosophical leanings of the author, gives prominence to mokṣa, the fourth pursuit in life and the means to attain it. The author observes at the end that the kāvya was written for the pleasure of the Lord. It is kṣemada which according to the commentator Dīkṣita, is giving prosperity and liberation (abhyudaya and nīḥśreyasā). Dīkṣita says it is the dawn of prosperity of mokṣa.

The author does not make specific provision for developing the nature of the pursuits of the trivarga, namely dharma, artha and kāma. In fact, these three are all given by God, and what one has got as trivarga is to be well-protected and for this purpose, God's grace is essential.

The hero, Kṛṣṇa is dhīrodatta⁵ of enormous potentialities, majestic, noble-minded, personification of sympathy, free from conceit, clever and courageous. He is a vīra, a noble descendant of the race of Yadu.

CITY:

Consistent with the general requisites a śāstra demands, the poem presents a glorious description of the city of Dvārakā built by Viśvakarman at the instance of Lord Kṛṣṇa.^{5a} It was built in the sea on the western coast, so that it would lie beyond the attacks of the enemies. The city consisted of ramparts which were lashed by the waves of the sea.⁶ People lived a happy life free from all kinds of calamities.⁷

There is again the description of Dvārakā as from an aerial view when Kṛṣṇa returns along with Satyabhāmā riding on Garuḍa after taking the Pārijāta tree from the garden of Indra.⁸

Māgha in his Śisupālavachā⁹ presents a glorious description of Dvārakā. The ramparts are described to be very lofty and when the high waves lashed against them the waves could not rise to the height of the rampart walls and so fell down as if in shame.¹⁰

Deśika says that there were tall towers in various directions having wonderful images bearing resemblance to the Lord himself, suggesting, as it were, the omnipresence of God, as in his Viśvarūpa.¹¹ There were, here itself, riches of several kinds that remained, without undergoing any change, which removed from the minds of persons the desire to perform penance for going to svarga for enjoying these.¹² The white appearance of the various mansions along with their opulence seems to laugh, as it were, at the riches of the city of Kubera and of Indra.¹³

Though the author depicts the city and the life of the people along the lines found in the writings of Kālidāsa and Māgha, certain pictures like those of the pleasure-seeking youths, as found in the writings of these poets are avoided here.¹⁴

The description of the city of Dvārakā at the hands of the author shows the author's display of poetic fancy as is found in the description of the same city at the hands of Māgha.

Describing the mighty tall towers of the city, Deśika says, that the pearl-like water drops thrown up by the waves presented the appearance of stars even

during day time.¹⁵ According to Māgha the heaps of the precious jewels covered by drops of water spread on the turrets by the hand-like waves of the sea, lay covered by the foam, to be dried up by the sun.¹⁶

Śrī Beśika says that the stars in the sky felt ashamed and came down seeing the brilliance of the pearls strings worn by the beautiful ladies seated in the turrets of the city.¹⁷ Māgha observes that the exquisite beauty of the lotus-faced ladies excelled the moon, which seemed to have come down humiliated, even without the ladies ascending the spires of the towers that rose above the path of the stars.¹⁸

In another place while describing the city of Dvārakā from an aerial view, Kṛṣṇa seated on the back of Garuḍa along with Satyabhāmā describes the buildings in the city as going up to the heavens and their shadows moving down to the nether regions, and it is then rather difficult to find out where the main entrance lay.¹⁹ Māgha describing the skill in architecture of Viśvakarmā says, that the city looked as if it were a reflection of heaven in the waters of the ocean.²⁰

The city appeared to be superior to Vaikuṇṭha as the Lord of Vaikuṇṭha Himself was the Lord of Dvārakā.²¹ The city was superior to the three abodes of the Lord - Vaikuṇṭha, ~~ksīrāb~~ ksīrābdhī, the centre of the sun for those meditating on the Lord.²²

Dvārakā was so holy as Vaikuṇṭha that all other places on earth paled into insignificance.²³

OCEAN:

The ocean receives a detailed description in Canto XVIII where Kṛṣṇa describes it to Satyabhāmā as he returns from the land of Indra. This description is similar to the one presented by Rāma to Sītā on his return from Lāṅkā in the aerial car.²⁴ In both these contexts it is the hero that describes the sea to his beloved. Magha gives a similar description of the sea.²⁵

The close impact of the waves on the resplendent corals with the pearls showered on them recalls to mind, the offering of fried grains in the glowing sacrificial fire at the time of Kṛṣṇa's marriage with Satyabhāmā.²⁶ It may be noted here that the marriage of the Lord with Satyabhāmā must have been celebrated with all the observances and rituals associated with the marriage of Rukmīṇī.

The ocean tossed and churned severely by the winds, hurls up the heaps of conches. This appeared as if the sea was again ejecting forth the nectar white in complexion like the conches.²⁷

Kālidāsa in his Raghuvamśa speaks of the rows of conches being thrown up by the winds and it appears as if the sea is being churned by the mountain.²⁸ Māgha speaks of the rows of pearls thrown out by the sea on the shores of the ocean appearing like the rays of the moon thrown out.²⁹

The author refers to nectar, Goddess Lakṣmī, the moon, Airāvata, and other things obtained during the churning of the ocean and which were taken by the Gods. The sea is said to have acquired a unique reputation by bringing forth Lakṣmī who was offered to Lord Viṣṇu as his spouse along with the gem Kaustubha.³⁰

The ocean itself, the abode of precious things, Ratnakara, appeared to wear on its breast the city of Dvārakā built of precious gems, like a garland of gems.³¹

Māgha, on the other hand, speaks of the ocean heaping around the shores of Dvārakā, its precious jewels, as if a father presenting a necklace of jewels to his daughter.³²

MOUNTAINS:

The Govardhana hill is described in detail.³³

The author seems to have been influenced by Māgha who depicts the Raivata Hill³⁴ in different metres. The author describes the Govardhana hill employing a very large variety of Śabdāṅkāra and Citrabandha.

There is also a description of the Himalayas both from an aerial view on Kṛṣṇa's return from the city of Indra,³⁵ and during Sātyaki's Divvijaya.³⁶

The occasion for describing the Govardhana hill is in connection with the festival of Indra, which the cowherds used to conduct annually. This has been described along with the setting in of the season in Cantos V to VII. While describing the hill, the author reveals the influence of Śisupālavadha (canto VI) where the Raivata hill gets described with the onset of the seasons. Māgha employs Yamaka in some ślokas while the author exhibits his skill in employing the variety of forms of Yamaka and Citrabandha.

The hill is eminent as good people had glorified it. It is superior to the Himalayas,³⁷ evidently because of Kṛṣṇa's stay there.³⁸

This hill is resorted to by pious souls of unexcelled knowledge for performing Yoga. Persons who are lost in Samādhi and aspiring for permanent bliss as well as those who observe fasting and prayer resort to the Govardhana hill along with their wives. Those who study the Vedas, the house-holders, and the recluses reside there.³⁹ Lovers in separation find their permanent reunion brought about, by approaching this hill.⁴⁰

The hill rouses in the minds of persons a desire to stay in the hills, by the shining appearance of the charming crickets (Jhilli), by being a place of security by the precious stones abounding in its slope and by attractive trees.⁴¹

Kṛṣṇa draws the attention of Balakṛāma to the beauty of the hill by the provision it makes for pleasure, by the dance of the waves of the rivers, by the sound produced by the fall of the river from the high cliff and by the humming music of the bees.⁴²

While describing to Satyabhāmā the earth as seen from the air, Kṛṣṇa describes the Meru Mountain. The

luminaries like the sun are said to revolve round this mountain giving the impression, that a waving of lights- (nīrājana) is performed to the hill at the command of God.⁴³

During his victorious march, Sātyaki happens to move along the Hīmālayan ranges which looked like a group of mountains, as the (Viśvarūpa) of Lord Viṣṇu and as a pillar of support to the heavens.⁴⁴

SEASONS:

Summer, winter, autumn, spring and hemanta receive a vivid description at the hands of the author. Summer is described in Canto V, spring in canto VIII, and hemanta in canto VII. The author states that the seasons served Kṛṣṇa in their due order.⁴⁵

nitāntadhanyāḥ svagupairabhūvannirviśyamānā
ṛtavāḥ kramepa (YA.V.3)

It was a pleasant season when the trees were not affected by severe winds, nor did water dry up by the sun. The forest region was not consumed by fire. All this was because of Kṛṣṇa's presence.⁴⁶

The cowherdesses slept beneath the shade of the trees, relieved of the sun's heat during the day. They

took their refreshing bath in the evening and wore paṭala flowers and enjoyed the nights in the company of lovers.⁴⁷

The torrential rains made as it were a coronation for the hills which enjoyed then, the waving of the lights as the streak of lightning flashed forth near them.⁴⁸

The sky was filled with clouds where lightnings flashed, presenting the dances as it were, the rumbling sound of the clouds seemed as though they were resonant sounds of the drum. This was therefore a stage, for the actor namely, Cupid with his wife Rati. Thus the sky seemed to present the nine sentiments.⁴⁹

Rains ceased. The lotus plants stood above the water in the tanks with their reflection formed in the water below. The author fancies that these two appear like the two measurements of space above and below which the Lord made by his steps in his descent as Vāmana.⁵⁰

The Spring season set in. The Lord who is unaffected by changes derived enjoyment in the company of the cowherd-esses. The atmosphere was such as was useful and attractive to lovers.

The Camṇika buds pointed and red as they were just emerging, looked like the flame of lamps lit by the season for the celebration of a festival of Cupid.⁵¹

The breeze from the south was making the trees with flowers move to and fro. This appeared as though the spring season created them to serve as arrows and counting them so as to be assured of their number.⁵²

Five seasons out of six have been taken up for description leaving Śísira. While Kālidāsa preferred to depict the Spring season alone, with its effects on people, animals and birds,⁵³ Bhāravi has mentioned⁵⁴ all the seasons except Śísira.

Māgha describes all the six seasons in Canto VI.

Vasanta	in	verses	2 to 21
Grīṣma	in	verses	22 to 24
Varṣa	in	verses	25 to 40
Śarat	in	verses	41 to 54
Hemanta	in	verses	55 to 61 and
Śísira	in	verses	62 to 66

These are again described with the use of Yamaka.

Vasanta	in	verses	67 to 70
Grīṣma	in	verse	71
Varṣa	in	verses	72, 73
Śarat	in	verses	74 to 76
Hemanta	in	verse	77 and
Śísira	in	verse	78

Description of the Sun and the Moon:

The setting of the Sun and the rising of the moon are described in Canto II. 37 to 48 and 50 to 92. The rising of the moon at the time of the birth of Kṛṣṇa is described vividly by the author. The gradual and succeeding phenomena in nature are indicated by the loss of brightness in the East, setting in of darkness, gradual rise of the moonlight and the rise of the half-moon. Darkness enveloped the entire atmosphere which did not reveal where the hills lay. As the moon beams gradually spread over them, it seemed as if the hills were lifted up by the rays of the moon.

55

The form of the moon at its rise, bore the dark patch resembling the eyes of the moon, the red hue of the moon looked like the ornamental mark made on the face of the woman of night, prepared out of Kastūri and Kunkumam.

56

Sunset is described on the day of Kṛṣṇa's birth resembling another form of Kṛṣṇa. The twilight which was of the golden colour resembled Viṣṇu's form dressed in reddish yellow cloth. It concealed the entire effulgence of the sun. So it possessed those features which Viṣṇu had and was therefore adored by the people.

57

The sun's disc appeared like the red gem on the hood of a serpent. It is fancied that the serpent got frightened on seeing the red twilight. Taking it for Garuḍa and bending low its hood it entered into the nether world.⁵⁸

The lotuses closed their petals. The bees ceased humming and remained motionless and appeared as though the lotuses became silent observing a penance as it were to get back their husband - the sun.⁵⁹

In this context, a famous passage from Śisupālavadha is worth quoting. The setting in of the moon at dawn and the rise of the sun in the east are conceived by Māgha as two shining bells suspended on each side of the elephant, the Raivata hill.⁶⁰ This description gave Māgha the name Ghanta Māgha,⁶¹ as pointed out by Vallabhadeva in his commentary.

udayati vitatordhvaraśmirajjāvahimarucāu
hamudhānni yāti cāstam

vahati girirayam valambhagaptādvayaparivārīta-
vāṇopendrolīlām

(Śisupālavadha IV.20)

The gradual appearance of dawn with the receding darkness behind it and the emergence of the rays of the sun, the rise of the disc of the sun gradually from the eastern horizon and its colour is graphically depicted with meticulous care in Canto XIX.

Water sports:

The delightful pastimes such as sport in water, drinking and amorous activities including separation of the lovers are described in Cantos VIII, IX and XIV.

While describing Kṛṣṇa's Rāsālīlā, the author takes the opportunity to depict Kṛṣṇa's indulgence in water sports. The women who took part in this sport had the lac dye smeared on their feet, the black pigment applied to their eyes and sandal paste smeared on their limbs. These were all cleared by the waters of the Yamunā as though the river was jealous of them. In fact, the natural beauty of those women manifested by these waters and so it was indeed a blessing for these women.⁶²

As the cowherdesses plunged deep into the waters of the Yamunā, the level of the water rose up, with the

result that the lotuses disappeared beneath the waters. The author fancies that the lotuses became ashamed of the charming face of these women and so disappeared from the scene.⁶³

Describing Kṛṣṇa's activities as a house-holder, the author gives a description of the pleasure garden, sport in water, and drinking bouts. Kṛṣṇa is described to have become himself the spring season. While the garden with its fine rows of ^{tree} represented the body-frame, the flowers, fruits, bees, sprouts and branches represented the smile, breasts, eyes, hands and arms of the women respectively and his converts thus delighted Kṛṣṇa.⁶⁴

Kṛṣṇa's sport in water is described referring to the syringes used by him to sprinkle the saffron-mixed water on women, which kindled in them a longing to be with him.⁶⁵

However, all these deeds of his with which he provided enjoyment to the hearts' content of the women-folk were within the bounds of dharma.⁶⁶

Marriage Procession:

Normally poets find delight in depicting marriage processions either of the bride-groom on his arrival for marriage, or the procession of the wedded pair.⁶⁷ The women of the city are described to have displayed their feelings mixed up with curiosity as they beheld from their mansions the procession of Kṛṣṇa and Rukmīṇī.⁶⁸

Marriage:

The marriage of Kṛṣṇa with Rukmīṇī is described in detail in Canto XIII.⁶⁹

The decoration of Rukmīṇī is described in verses 81 and 82, the pradaksina round the sacrificial fire in 84, the lāja homa in 86, pānigrahana in 88, sāntapadi in 89, the blessings of the Yādava elders in 95, and the benediction of the sages in 99.⁷⁰

March and Battle:

The march of the army is beautifully depicted in Cantos XX and XXII.⁷¹ Sātyaki's digvijaya is described in Sarga XXII, with the places visited by Sātyaki.⁷²

Battle scenes are noticed in the following Cantos.

Cantos: XV - encounter between Kṛṣṇa and Śiśupāla

XVI - between Kṛṣṇa and Narakāsura (Śl. 74-106)

XVII - Indra against Garuḍa and Kṛṣṇa (Śl. 50-81)

XX - between Kṛṣṇa and Bāpa assisted Rudra
(Śl. 11-77)

XXII - Satyaki subduing the various Kings
(Śl. 58-235)

hunting:

This is described in Canto V - Śl. 13 to 35

Hero's Greatness:

Kṛṣṇa's eminence is well brought out by the minstrels who sang his praise while awakening Him from slumber. It must be noted here, that each description of dawn has some reference direct or indirect, suggestive of Kṛṣṇa's greatness.

It is modelled on the brief description of the same natural scene offered by Bāpa in his Kādambarī just before the advent of the army of hunters. This is ^{also} reminiscent of the verses sung by the minstrels addressed to Aja, when he was camping in the royal tent provided by the father of

Indumatī, just before Svayamvara.⁷³ Māgha describes a similar scene in Canto XI where Kṛṣṇa's greatness is suggested by the minstrels.⁷⁴

The poem contains Stotras in praise of Viṣṇu and Kṛṣṇa separately on various occasions, about fourteen in number. These are in Cantos I, III, VII, IX, X, XV, XVI, XVII, XIX and XX. These are religious and philosophical in tone in the main, though they vary in contents according as the contexts demand. However, they have the main thread of uniformity, namely that the concept of the deity as held in the Viśiṣṭādvaita system is always kept in view.

Thus the poem is an ideal Mahākāvya conforming to the marks of a kāvya as stated by Daṇḍin in his Nāṭyaśāstra (I. 14 to 19). The Kāvya opens with a prayer addressed to Lord Kṛṣṇa. The theme is based on Kṛṣṇa's stories created in the Viṣṇupurāṇa, the Bhāgavata and the Hariṣaṁsa. The hero is Udātta.

Apart from the description of cities - Dvārakā, ocean, mountain, Govardhana, seasons, the rise of the sun and the moon, the poet describes:

Indra's garden	XVII. 13.44
Sport in water	VIII. 94 to 112 and XXIV. 24 to 27
Sports using balls	XXIV. 32
Rāsālīlā	VIII. 72 to 75
Sensuous sport	XXIV. 64, 66, 67 and 73
Gambling	XXIV. 49
Drinking	XI. 79
Love in separation	VIII. 72 to 95; IX. 77 to 113
Birth of a son	II. 96; XII. 1.

The prosperous rise of the hero Kṛṣṇa is frequently touched upon, by his over-powering in battle, his enemies—*vide* Narakāsura-vadha, Śiśupāla-vadha, Paundṛa-kavasa-sudeva-vadha and Bānāsura-vadha.

Among rivers, the Yamunā gets a close description in Canto III. 40 to 42;

the Ganges in XXII. 137

the Gokīvarī in XXII. p.159

Kṣīraṇḍī in XXII. 162 and
(the palar)

the Cauvery in XXII. 165 to 167

Among animals, the horse gets a close description in IX. 14 to 23. Garuda is described among birds graphically while it was ready for Kṛṣṇa's march to fight with Narak^ḥura XVI. 51 to 61. Airāvata among the elephants is described in XVI. 2 to 20. The pregnant condition of Devaki is described in Canto II Śl. 1-36. It is the poet that describes this condition anticipating Kṛṣṇa's birth. So there is more of poetic imagery in this description which draws frequent references to the birth of God. The divine aspects of the would-be mother have also a detailed depiction. The poet has evidently in mind the similar description in Canto III of Raghuvamśa where Kālidāsa describes Sudakṣiṇa's pregnant condition (III. 1 to 12). The poet does not touch upon the two saṃskāras, pumsavana and Āmanthoṇayana. The pumsavana and Āmanthoṇayana saṃskāra are mentioned by Kālidāsa in Raghuvamśa (III.20).

The poem is embellished with the figures of sound and speech (See Appendix .). This kāvya is not much condensed with reference to the topics that are taken up for treatment. Possible exception may be cited to Canto XIII which describes very briefly the Mahābhārata war.

The author's aim in condensing this part of the Mahābhārata story could have been due to the actual battle having much concern with the Pāṇḍavas and Kauravas. Of course Kṛṣṇa played a vital role by being the driver of Arjuna's chariot. Besides, the significant role which Kṛṣṇa played in the war could be taken as a teacher of the Gītā to Arjuna. Certainly He safeguarded the persons of the pāṇḍavas and their lives. Since the Bhagavad-Gītā which was addressed to Arjuna is of utmost importance in the description of the Mahabharata war, the other aspects of Kṛṣṇa's role do not get primary importance. The essence of the Gītā is elaborated in the other parts of the poem wherever the author describes Kṛṣṇa's greatness as ultimate reality and refuge for the souls. This is evident in the prayers and praises offered by several persons among whom Bhīṣma and Jāmbavān could be taken to have directly brought out the Lord's eminence.

The poem is highly suggestive and so there is constant treatment of Rasa and Bhava which are suggested. Many of the prayers as well as incidents like those of lifting up the Govardhana hill and the bringing of the Pārijāta tree contain passages that bring out Kṛṣṇa's Vīrarasa, though the other incidents too contain many elements evoking vīra.

That Śṛṅgāra is conspicuous for its treatment is brought out in the description of Kṛṣṇa's stay with the cowherdesses. Śānta is ofcourse is the underlying current for the treatment of the theme in Kṛṣṇa's life.

The Cantos are not unduly long except XXII which describes the victorious march of Sātyaki. Since juncture (Sandi) has greater relevance in a drama, the kāvya could not be expected to contain the proper allotment for the five sandis. Yet if Kṛṣṇa's attaining eminence is to be considered as a goal of the poem, then Śisupāla and Paundrakavasudeva are to be taken as having directly challenged Kṛṣṇa's status. Pratimukasandhi^h can be said to illustrate the fight posed by these two opponents of Kṛṣṇa. There is no scope in this poem for Garba and apamarsa sandi.

The meters used are pleasant and suited to the subject matter treated (Vide Appendix). The last śloka in each canto is composed in a meter different from those in which the previous verses are composed.

Some rhetoricians hold that a kāvya could be divided into cantos and there should be the sequential connection between them. This attitude could have been

suggested by the general aspects of a Mahākāvya, namely that normally it treats the life of a single hero. This could be applied also to works like Raghuvamśa where there are many heroes. Unless the order is maintained between one canto and the another, the unity of the theme cannot be maintained. However this principle cannot have strict applicability in a poem like Yādavābhūdaya. Except that the prosperous life of Yādava, Lord Kṛṣṇa gets treated in all the 24 cantos of this poem, each canto having a direct bearing on the acts and exploits of the Lord, there is no real thread between one canto and another maintaining unity. Yet Cantos I to VI, VII and VIII, IX to XI, XII and XIII and XVI to XIX have sequential order well maintained.

It will not be an ~~empty~~ empty tribute to the credit of the author Vedāntadeśika, if this poem is described to be delightful to the people (Rasikas), with good decorative devices (śaḍaṅgīti) and so the poem could endure for aeons. Much of the attraction which the poem arouses among the readers is solely due to the authors intuition and perfect execution of the various parts of the theme fitted conveniently to form into a whole, a mahākāvya.

NOTES

1. Daṇḍin's Kāvyaḍarsa. 1-49.
 2. Bhaṃaha's Kāvyaḷaṅkāra. Chapter I. 19-21.
 3. Viśvanatha's Sāhityaḍarpana. Chapter VI. 559.
 4. See Commentary on YA. XXIV. 95
 5. See Prataparudriya Sl.28. Nayanaprakarana.
 - 5A. YA. XI. 42-72
 6. Ibid. XI. 43
 7. Ibid. XI. 51
- of: commentary of Mallinātha on Ragnuvamśa. I. 63
- ativṣṭīranāvṣṭīrmūṣikāḥ śalabhāḥ śukāḥ
 atyasannaśca rājanāḥ śadeta rtayāḥ smṛtāḥ iti kāmāṇḍak
- kāmakrōdha lobha mohamadamātsaryarūpairūrmibhiḥ
 vide: Appayadiśīta's commentary p. 473 under
YA. XI.51.
8. Ibid. VIII. 117-124
 9. Śīsupālavadha, III. 33-63
 10. Ibid. III. 40
 11. YA. XI. 62.
 12. Ibid. XI. 58.

13. YA. XVIII. 129
14. Cf: Śisupālavadha. III. 55 and 56; and Kumārassambhava, VI. 43 to 45.
15. YA. XI. 72.
16. Śisupālavadha. III. 39
17. YA. XI. 60.
18. Śisupālavadha. III. 52; and YA. XI. 60
19. YA. XVIII. 120
20. Śisupālavadha. III. 35
21. YA. XI. 40
22. Ibid. XI. 69
23. Ibid. XVIII. 118
24. Raghuvamśa. XIII. 1-17.
25. Śisupālavadha. III. 70-81
26. YA. XVIII. 83
27. Ibid. XVIII. 95
28. Raghuvamśa. XIII. 13 and 14.
29. Śisupālavadha. III. 73
30. YA. XVIII. 101-104
31. Ibid. XI. 68.
32. Śisupālavadha. III. 36.
33. YA. VI. 5-43; VIII. 35-37 and XVIII.

34. Śisupālavadha. IV. 2-20
 35. YA. XVIII. 34-37
 36. Ibid. XXII. 115-127
 37. Ibid. VI. 14
 38. Ibid. VI. 18
 39. Ibid. VI. 34
 40. Ibid. VI. 42; cf: Śisupālavadha. IV. 42
 41. Ibid. VI. 78
 42. Ibid. VIII. 37
 43. Ibid. XVIII. 7
 44. Ibid. XXII. 115
 45. Ibid. V.3:
 Spring. Vasanta VIII. 1-40
 Summer. Grīṣma V 1-13
 Varga V. 36-48
 Autumn. Sarat V. 49-94
 VII. 4
 Winter. Hemant XXIV
46. Ibid. V. 5
 47. Ibid. V. 12
 48. Ibid. V. 38

64. YA. XXIV. 13; Fine Kalpaka plants cf: Māgha IV.35
65. Ibid. XXIV. 27
66. Ibid. XXIV. 34
67. Ibid. XIII. 41-72.
 cf: Raghuvamśa. VII. 6-15
Kumārasambhāva. VII. 56-68
Śisūpalavadha. XIII. 31-47 where Kṛṣṇa's
 arrival at Hastinapura is described. Aśvaghosha
 describes a similar scene in a different context
 viz., when Buddha went out of the city. Buddha-
charita. III. 13 and 14
68. YA. XIII. 44-70
69. Marriage of Rukmiṇī YA. XIII.82
70. cf: Raghuvamśa. VII. 19-28
Jānukiharapa. IX. 52-64
Padmaśūcāmanī. IV. 40-53
71. cf: Śisūpalavadha. XII and XVII
72. cf: Raghuvamśa. IV.
73. Ibid. V. 66-74.
74. Śisūpalavadha. XI. 8,9,12,15,22,24,25,32,33,44,47,58,
 62,65.

CHAPTER - V

CULTURAL CLEANINGS

CULTURAL CLEANINGS

In a poem like the Yādavābhyudaya, which is based entirely on the Paurāṇic sources, the author does not depict the state of society during his days and the customs and practices of the people forming that society. With the background of a cultural and detached look at the world, the author is not interested in presenting an ancient theme in modern environments.

Yet there are references here and there to what can be considered as throwing light on the social conditions during the period of the author. Taking the home as the nucleus for the development of society, we come across the practices of people who undertake certain observances to prevent evil forces that attack them now and then. Nandagopa and Yaśodā did rakṣa, a protective device or amulet to ward off the evil spirits affecting the child Kṛṣṇa, after the demoness Pūtana was sucked to death. The device consisted in tying, around the neck of the child, a string or chain

bearing the marks or emblems in seals of the five weapons of Viṣṇu so as to make him immune from the attack of evil spirits.¹

The marriage celebrations are described in detail with the descriptions of the tying of the bridal string on the wrist of Kṛṣṇa,² the worship of the fire, the homa with fried grains (lāja hoṃa)³ (santapaḍī)⁴ taking seven steps the bridegroom following the bride and lifting the foot of bride and placing it on a stone.⁵ The elderly members of the Yādavas offered them their blessings.⁶

The marriage⁷ procession and women of the city beholding it with deep interest and fervour are also described, in almost the same manner as Kālidāsa, Buddhagōṣa and Kumārādāsa have depicted them.⁸

Regarding the people and their habits the author's observations afford an interesting reading. It is stated that in Sindhū and Kamboja the women

Folk are made to work like men.⁹ The Colas are described
 to have been defeated at the hands of Sātyaki and they
 look to their heels. The author perhaps has in his mind
 the incapacity of the Colas for not having retaliated
 the attack on Śrīraṅgam by the Muslim forces under
 Alīkkaḥur. He has a dig at the Cola army and uses
 the phrases that the Cola warriors were good at fleeing
 away from battle.¹⁰ The warriors in Kalinga opposed
 Sātyaki but got defeated by him and were made to wear
 the marks of discus (Cakra). The word cakra means some
 kind of emblem given to some warriors as to identify
 them as defeated persons.¹¹ Or it may be, that the mark
 of the discus imprinted on their bodies was to identify
 them as the devotees of Viṣṇu. Or this may be an indication
 in support of Śaṅkha Cakraṅkapa, one among the five
 ceremonial purifications (pañcasamskāra) which a devotee
 of Lord Viṣṇu should have, but there is no mention of
 it in this context.

While Sātyaki passed through Tuṇḍīramanḍala
 which Kāncī is the capital, the author glorifies
 the place as one which is filled with sacrificial
 offerings yūpastambha, a place devoid of all evil and

evidently the Śvetadvīpa, an island where the ¹² exclusive Dharma of the paramaikāntin prevailed.

The author speaks of certain beliefs which are found in the Śāstras and which cannot be called superstitious beliefs. One should not see the moon on the fourth day of the bright fortnight as it is inauspicious. According to the commentator this refers to the moon of the fourth day of the bright fortnight of the month of Bhādrapada.¹³ The author speaks of one common language Bhāratī throughout the land but having several courses in the form of dialects or languages belonging to the different regions'.

NOTES

1. Yacavābhyudaya, IV. 63
2. Ibid. XIII. 84.
3. Ibid. XIII. 86.
4. Ibid. XIII. 89.
5. Ibid. XIII. 93.
6. Ibid. XIII. 95.
7. Ibid. XIII. 44-65.
8. Raghuvamśa. 7. 5-16.
Kumārasambhava, 7. 57-61
Aśvaghōṣa's Buddhacarita. 3. 13-24
Kumāradasa's Jānakīharana. 9. 52-64
Buddhaghōṣa's Padyacūḍamanī. 4. 55-61
9. Yacavābhyudaya, XXII. 113
10. Ibid. XXII. 171
11. Ibid. XXII. 153. cf: Raghu's attack on Kālīṅga in
the Raghuvamśa, IV. 40-41
12. Yacavābhyudaya, XXII. 160-61.
13. Ibid. I. 22.

...

LITERARY ESTIMATE

ALANKĀRA

A study of the poem Yadavābhyudaya the author's contribution in respect of (1) alankāra (2) rasa (3) prosody (4) grammatical usages and (5) didactic statements.

Poets adopt invariably certain devices to enhance the beauty of their poems by investing their expressions and the meanings with the employment of figures of speech (alankāra).

Śabdāṅkara:

Deśika, following the poetic tradition which he has inherited employs Śabdāṅkara¹ of various kinds. There are ślokas which come under the types of Yamaka in Canto VI of the kāvya.² Prahalikā is used in VI.48. Labial sounds are avoided in VI. 78 and 79. There are ślokas with single letters and double letters; VI.96; VI. 80 to 90. There is Cakrabandha in VII.74, which contains the name

of the author Venkṭaṇātha and the name of the poem
Yadavābhyaṣaṇam.

It is clear from these that the author has displayed his skill in this under the influence of Śiśupālavadha Canto XIX.³ That he had intended to follow the poetic tradition in the use of Śabdālaṅkāras is clear from the śloka VI.108; where he declares that it would be possible for him to employ 10,000 kinds of Śabdacitra; but restrains himself from it so as to continue the narration of Kṛṣṇa's life.

akliṣṭacitramidaṁ atra manāgivoktāṁ
citrāyutāni suvacāni punastathāpi
kṛtyaṁ vibhor-nigamanīyam-ananya-bhaktaiḥ
ārādhyatāṁ harirasau pṛthivīdharatma (YA.VI.108)

Arthālaṅkāra:

The author reveals himself as a consummate artist in effectively handling the alāṅkāra-s for heightening the description of the objects, situations and incidents. Even the prayers addressed to God are replete with the use of one or another kind of alāṅkāra-s used with effect.

Poetic fancy of the author finds itself in the employment of figures for each aspect of the description of a matter with the result that more than one figure gets mingled to be named as Sankara. Besides, upamā, utprekṣā, atīśayokti and other well known figures abound in this poem.

Appayya Dīkṣita observes at the beginning of his Citramīmāṃsā that Upamāṇakāra is the basis for all figures of speech.

upamāikā śailuṣī samprāptā citrabhū^ḥṇikā-bhēdān
rañjayati kāvyaraṅgē nṛtyantī tadvidām cetap
(Citramīmāṃsā. p.33)

The alankāras are classified into two groups called Svabhāvokti and Atīśayokti. Vakrokti and Atīśayokti were raised to prominence by Bhāṇuḥa.⁵

The author employs the figure of speech Svabhāvokti on several occasions. It is hard to pick out one, as more elegant than others. The huge bulls with their bellowing sounds, half-closed eyes, long and great horns, slightly turned mouths, bore the torrential rains for a moment with anger and fortitude.⁶

sahamīqtāḥ sāmīnimīlitākṣā dīrghonāśṛṅgā
darabhugnavaktrāḥ

pratyagrahīṣuḥ pratipannaroṣā dhārāḥ kṣapam
dhairyaḥ to mahokṣāḥ (YA.VII.29)

Simile crowns the head of all alaṅkāras and no poet
resisted the temptation to use this figure in preference
others. For variety and simplicity Vālmīki is unexcelled.
idāsa comes next, and he is followed by Māgha. Vedānta
śīka too has adopted the way of these writers.

Among several ślokas which illustrate this figure
speech, upamā, the following verse which speaks of the
union of Kṛṣṇa to slay Kṛṣṇa may be cited. Weakened
in remorse for what had happened before to his evil
deed, prompted by the god of death who was actuated
the news of Kṛṣṇa, Kṛṣṇa decided to kill Kṛṣṇa
half like the fire-fly attempting to put out the
same fire.

iti vācāḥ śīrṣṇavācāḥ

vācāḥ śīrṣṇavācāḥ śīrṣṇavācāḥ

śīrṣṇavācāḥ śīrṣṇavācāḥ

śīrṣṇavācāḥ śīrṣṇavācāḥ (YA.X.6)

amsa is aptly compared to the fire-fly because of its weakness and insignificance. Kṛṣṇa growing from weakness to strength is justifiably referred to as the blazing fire. Like the consuming fire, Kṛṣṇa is capable of quickly destroying anybody (āśusukṣapī). The Gods who approached Viṣṇu for succour refer to His descents in various places, providing the selves with astonishment. He is aptly compared to an actor. The use of the words Bhūmikā and sa add to the effect of simile here.⁷

The next prominent figure of speech is Utprekṣā. The author describes the advent of the autumn after a rainy season. The three worlds were put to rest as it were due to rainy season. The clouds are imagined to have put the worlds to sleep. On the passing away of the rainy season, the clouds recede and the sky becomes clear indicating the setting in of the autumn. The world becomes active as if it is aroused from sleep. The author cites that the three worlds (jagattrayī a word in feminine gender) acted at this time like a chaste woman attending to her husband in Kṛṣṇa who becomes active during this season after the Yoganidra. The Lord takes now to activity and the world too appears to follow her Lord in becoming

awake. Here there is too real a background for
 imagining the activity of the three worlds was in
 consonance with the activity of Kṛṣṇa. Yet sleep
 and awakening which are fancied with the face of
 the world are treated to be in close conformity
 to Kṛṣṇa's inactivity due to Yoganidrā and activity
 in autumn. Hence this is a case of U1 - 8

Some specimen examples of the other figures
 of speech found in the poem are the following.

śaśaṅkhā:

yaduṛnāma tato jajñe yaśśantatisamudbhavaib
 samānagaganālekhyā nissamānairnigadyate (YA.I.20)

King Yadu is counted as one among eminent kings
 who has no equal in life. He is samāna or equality
 to others only through painted figures along with
 others.

śiparā:

sahasrabhāmapramukhaib samantājjyotirgaganāsya
 vighūrjamaṇaib
 mahābhūtamagrasarasya manye nīrajānam viśvasrjā
 prayuktaṁ (YA.XVIII.7)

For those who meditate upon Kṛṣṇa who was thus bound, their bondage with Kṛm gets broken without any effort on their part. The poor principle of tatkratu which is powerful remains with shame in the narratives contained in the āraṇyakaś. Here tatkratu rule is fancied by the poets to have been confined to the narratives in the āraṇyakaś i.e., they remained only in the āraṇyaka works and did not get applicable in life. This is the reason for that principle to become ashamed. That this stay of this principle is known through āraṇyaka meaning also forests is, they could not go elsewhere through shame. Therefore the figure of speech is Kāvyaślinga.

Ullekha:

anapāyam tamādityamaṅgayaṁ tārakādhipaṁ
apāramygtāmbhodirumanyanta divaukasah (YA.I.74)

Go's considered Vigra as the sun which does not set, as the moon which does not wane, and the milky ocean which is shoreless. Hence Ullekha alaṅkāra.

Arthantaranyāsa:

avañcitānyūnapayaḥpradānān ārādhakān kalamiyantaṁindrah
 āharakargāḍabhihantumaicchat kṛtānab^hijñesu kimāṅśaṁśyam
 (YA.VII.12)

Indra who got enraged at the cowherdesses who stopped worshipping him. He was offered worship formerly with milk by the cowherdesses. This act is treated as amounting to ingratitude. This is generalised in the statement that those who are ungrateful would not be sympathetic. Hence Arthantaranyāsa.

Vyālistuti:

stanyena kṛṣṇaḥ saha pūtanāyāḥ prāpān papau
 luptapunarbhavāyāḥ
 yadadbhutaṁ bhāvayatām janānāṁ stanandhayatvam
 na punarbabhūva (YA.IV.4)

Kṛṣṇa sucked the life of Pūtanā along with her breast milk; thereby she got released. Those who reflect upon this became also rid of rebirth. Here god's deed is praised under the pretext of describing the failure of Pūtanā's effort. This is called Vyālistuti.

Virodhābhāsa:

gūpasindhuraseu gupātivartī gativantassthitiṛagamaika
 gamyah
 dayitāsahito dayaikasāṅgī gururādyo mayi gauravaṁ
 vidnātā (YA.XV.5)

He is an ocean of qualities and at the same time beyond them. Gupa in the former means auspicious qualities and in the latter the three qualities of matter. He is within and without, but He is to be known only through āgama. The word gati means goal and the word gamyā means to be known, the root remaining the same with both. He is with Rukmīṇī but He is attached only to dayā. This is contradictory and He must be taken to be ever with Rukmīṇī and dayā is with him in that position.

Upanayoga:

amāvati vyomtale ca lagnāṁ dr̥ṣṭobhayāḥ darpapā .
 darsaniye
 yamadolmatamatsapuris ca devāśchīyāmanyanta mithaḥ
 samīkṣvāṁ (YA. XI.42)

The gods found the city of Dvārakā reflected in a mirror-like sea and saw the city in the sky. Dvārakā is here compared to Amāvātī, the capital of God and Amāvātī with Dvārakā also hence Upanayoga.

Nidārāṇa:

gupodadhim̐ yaḥ pramitapramāpayā girā tvadīyam
parimātumicchati

sa pātumiheta samagracāpalaḥ payoja (saroja) mālena
payah payonidhim (dheḥ) (YA.XIV.51)

He who tries to praise God's limitless qualities
with his expressions which are limited does seek to drink
the milky ocean by using the lotus stock. Hence Nidārāṇa.

Prayag:

jananīmiva tām lakṣmīḥ pāthonidhipativratām

niyamairucitairbheḥ nīgamakhyātavaibhavam (YA.XXII.169)

Sātyaki worshipped the river Kāverī who was the mother
of Lakṣmī. Here Kāverī is considered as the giver of one's
desires and so she was treated as Lakṣmī's mother. Hence
Prayag is the alankāra.

Udatta:

prakhyātadhānmāpi dikpatīnām prāsādavāsāda-
mākṣipantaḥ

adhyāsita yojibhirasya nityam rājantyaṁ
ratnaguḥaviśeṣaḥ (YA.XVIII.8)

The Yogins dwell in the caves set with gems in the Mount Meru. The guardians of quarters who reside in mansions leave off their attachment to their abodes, on seeing these caves. Hence Udatta is the figure of speech.

SAMUCC AYA:

atha jaganti babbhūvanāvilānyatimirā haritaḥ
pracakāśire
abhajadeva nīṣā divasāśriyaṃ jananabhājini
devadivākare (YA.III.1)

When the sun arose the worlds became active rid off their slumber. The directions became clear with darkness leaving them. The night became thus the day. These actions are described to take place at the same time and so the figure is SAMUCC AYA.

Yirodha:

kṛṣṇapakṣamapi prāpya sa rājā viśvarāṇjakah
prāpadyata param vṛddhim sumanah svādanakṣamān
(YA.X.110)

Ugrasena favoured the entire world though he took sides with Kṛṣṇa. At the same time the scholars rejoiced at this. Here there is contradiction between Gods who do

not get any satisfaction in the black fortnight and
Ugrasena who gave delight to scholars (Gods and Sumanas).
Hence Yiroha alankāra .

Samsṛti:

jātā nikhilavedanāmuttamāṅgopadhānataḥ
tvatpādakamalādeṣā tvadekādhīnadhārāpā (YA.I.79)

The world is produced from the lotus like feet of
the Lord which is the pillow for the Vedas. So He alone
is competent to protect it. The feet are identified with
the pillow where the Vedas rest. The alankāra is Rūpaka.
The word lotus-like feet gives rise to upamā. The two are
conjoined so as to give rise to the figure Samsṛti.

Rūpaka:

viśodhitādvigupadāt kṣaranti viśvanmukhī
sāgaravydchihetop (tup?)
tanomayīm sūryasutām nigīrya jyotsnānadhī
śoṇāmapī vyamāñcat (YA.II.70)

The moon arose and ^Kfour seas began to ebb and they
were like ^KGāṅga which spread on all sides rising from
Viṣṇu's foot. Moon light de voured darkness like Gāṅgā
taking Yamunā into it. Though the red colour is there

as it rises it disappears in a short while. Similarly the red waters of Śonā get mixed up with the waters of Gāṅgā, but disappears as Gāṅgā enters into the sea.

Vratireka:

abhaṅgurarasam̐ bhogyamanapāyam rasāyanam̐
akṣayam̐ dharmasarvasvavidustava kīrtanam̐ (YA.X.69)

To sing the glory of Kṛṣṇa is an eatable whose taste is ever present there; an elixir that would never lose its vigour and the fruit of dharma that never gets exhausted. Here the contrast is between the singing the glory of Kṛṣṇa and bhōgya, rasāyana and dharmasarvasva. This is Vratireka.

Atisayokti:

yanthāsvaṁ nagaradvāre yādavā dānavāśca tam
tarasvitarudārūḥam satyamaikṣanta tatkgapam̐ (YA.XVI.73)

Garuda flew so speedily that the Yādavas beheld him in Dvārakā and the demons saw him at the same moment at Prag-
Jyotisham. That shows the case of Atisayokti.

Parikarāṅkura:

prabhūtadhārāpratipannaśaityaṁ prāptāramadrīm
 prabhuradbhutaṇām
 sudarsanādapyadhikāmanaiṣīt pavitratām pāpi-
 sarojayogāt (YA.VII.70)

Kṛṣṇa held the Govardhana hill with his hands and made it more pure than His own discus . The hill became chill with the down-pour of rain (dhārā) which word means also the sharp edge of Sudarsana. Again, there was violent sound on hills by the water falls. The discus had the spokes. The adjectives dhārā and ara show that they serve a purpose to glorify the hill and hence Parikarāṅkura.

Prativastūrāṅga:

subhugmupalabimbe śātākumbhe'pi ratnaṁ
 kanati vipinabhāge kālakaṅghe'pi gaṅgā (YA.XIII.109)
 vaśikaṅgagṛhe sāvāsudeve'pyadīvyat
 na hi bhuvati viśeṣaḥ kvāpi nityannatānām .

Rukmiṇī was betrothed to Śiśupāla. The author feels sad that one had to remember this event . A gem whether it is a stone or gold does not lose its worth. The river

Gaṅgā flows in the forest and is also in the head of Śiva. Likewise she had a name mentioned with Śisupāla at one time but she was ever with Kṛpā later. So she has not lost anything. This is the case of Prativastūṣa.

There are several ślokaś to illustrate the figure Saṅkara. God has no limits through space or time. He is an illustration for Himself, as there is no one like him. Here is the figure of speech Vyat ireka and also ananvya. Therefore the alankāra is Saṅkara.

Saṁsokti:

pradhānahāsādharaṇapallavānāṁ kiṅjalkaromañcajugāma-
bhunkta
mandānilairāhitavepathūnāṁ kantiṁ vasanto vanava-
llarīpāṁ (YA.VIII.12)

The spring season enjoyed the wild creepers which displayed their smile through the blossoms and sprouts conveyed a thrill through the Kiṅjalka filaments and a trumling caused by the gentle wind. This description presented to the mind the enjoyment of a man (spring) with a woman (creeper). Hence Saṁsokti.

Rūpaka and Utprekṣā get mixed up ^{as} Saṅkara
in IV.10.

Atisāyokti and Kāvyaṅga get mixed up in Saṅkara
in V.75.

NOTES

1. It is worth noting in this connection that the author makes a similar use of Śabdāntkāra in his Padukāsahasra. The author marks two ślokas with his name XXX.31 and XXX.30. The former is in the form of Cakra, while the latter is in the form of eight petalled lotus.
2. See Appendix. IV
3. Cf: Māgha's dvyakṣara. No. of ślokas XX 66, 84, 96, 98, 100
^{102, 104, 106, 108, (110)}
 Vedānta Deśika's dvyakṣara. No. of ślokas VI. 78-90, 98 (11)
 Bandha's of Deśika not noticed in Māgha. *vide appendix*
4. Rūpaka I. 47; Paripama. I. 50.
Vakrokti I. 51; Ananyaya I. 55
Utpreksa I. 66; Kavvalinga I. 69
Vyatireka X.69; Vrttavanaprāsa XVII.134
5. Vakrokti is not here the name of the figure of speech; but means the poetic way of giving expression to ideas.
6. Among the other ślokas illustrating this figure of speech Svabhāvokti the following may be mentioned:
IA. I.73; IV.20, 25; VII.30.

7. For Yamālankāra. YA. I.49; V.61

8. Yamālankāra. YA. V.93, 90; II. 31, 63; VII.34

RASA

Poetry is evocative of sentiments by arousing the emotions. The main sentiments in the Yādavābhyudaya are Śṛṅgāra, Vīra and Adbhuta as suggested by the author while describing the child conceived in the womb of Devakī.¹

There are sufficient materials which go to indicate that the Śṛṅgārarasa has its due presentation in the poem. This sentiment is presented in two ways. One is its effect on the flora and fauna and on the cowherdesses. When the spring season sets in, the effect on palāśa,² cuckoo,³ campaka,⁴ cowherdesses⁵, etc., is vividly depicted in Canto VIII. Here there is the depiction of this sentiment at a greater length than what is found in Kumārasambhava, Canto III.⁶ The author follows evidently Māgha, who dwells at length on the treatment of this sentiment.⁷ Here nature and the human world become the ālambana-vibhāva while the spring season becomes the uddīpana-vibhāva. The reactions that are noticed on these as

result of the advent of spring, are the transient motions sañcāribhāva.

The other kind of depiction of this sentiment is in relation to Kṛṣṇa and the cowherdesses. Kṛṣṇa and the cowherdesses are the ālabana-vibhāva and the spring is the uddīpanavibhāva. The charming appearance and the sweet utterances of Kṛṣṇa arouse rati in the cowherdesses which grows intensely by Kṛṣṇa's playing on the flute. Kṛṣṇa's sudden disappearance from their midst gives the author an opportunity to delineate the love-in-separation, which is considered by the rhetoricians⁸ as essential for the development of rasa.

The young cowherdesses were much pained and were having long sighs.⁹ The ground beneath the trees were strewn with flowers,⁴ the women had their mental functions rendered dull by their infatuation for Kṛṣṇa. The author observes that the ^{love-love} utterances of the Gopīs were such as to produce calmness to Yogīs as they effused the fragrance of Vedāntic truths.¹⁰

Kṛṣṇa who chose to keep himself away at times from the presence of these women, made his appearance

after a short while and the author notes that they beheld him as though he was reborn and were immersed in intense joy.¹¹ The climax of the further developments in the attitudes between Kṛṣṇa and cowherdesses is presented in the form of rāsālīlā and jalakṛīḍā in thirty ślokaś.¹²

As Kṛṣṇa and Balarāma departed from Gokula along with Akrūra, the cowherdesses actually bewailed, feeling a personal loss.¹³ They pursued him, rather ran after him crying like the kurarī birds.¹⁴ Their bangles slipped down from their hands and they were experiencing canalata (sañcayibhāva), which did not make them decide whether to follow him or stop ^{him} going further.¹⁵ They were feeling that, as they were rustic women, they were left behind.¹⁶

Vīrarasa has received adequate delineation in the poem. The permanent emotion (sthāyibhāva) is enthusiasm (utsāha) which is defined as an endeavour steadily made with regard to matters that are above the level of ordinary people.¹⁷ Kṛṣṇa is the ālambanavibhāva.

He makes his enemies like Śiśupāla, Narakāśura, Bāpa, Pauṇḍraka Vāsudeva and others become the locus for the development of Vīra. The latter is depicted in Cantos XV, XVI, XX and XXI.

In Canto XX, the fight between Kṛṣṇa and Bāpa is described with the employment of Utprekṣā. However, it must be admitted that nowhere did Kṛṣṇa suffer even the slightest injury from any one of his enemies. This may be taken to show to some extent that in the case of Kṛṣṇa there was not much room to show that he was ever ferocious or enraged at enemies' camp or was knitting the eye-brows, unable to bear the insult. Hence the enemies alone may be said to have had much of the display of the aspects of heroism. No doubt Kṛṣṇa had utsāha in order to control the situation on these occasions.

Sātyaki's victorious march is described in Canto XXII, His many encounters with enemies and princes and their defeat at his hands are well portrayed. Similarly, Canto XXIII, gives a very brief description of the battle between the Kauṇḍavas and Pāṇḍavas. On the whole, though it may be claimed that Vīrarasa is dominant in this poem,

there is not enough material to justify this, except for the incidents,¹⁸ where Kṛṣṇa and his associates had encounter with the enemies. Śṛṅgāra has a better claim for the dominant rasa.

Adbhūta has a limited scope in the poem. Its permanent emotion is Vismaya, which is defined as the expansion of the mental activity at the sight of matters not witnessed before.¹⁹ There are several occasions when the dwellers of Gokula, cowherdesses, Indra, Nārada and others were taken by the sentiment of wonder on fixing Kṛṣṇa exhibit certain powers of which they were never witnesses. The slaying of the men of Kamsa in Gokula, the dance on the head of Kālīya, the lifting of Govardhana and similar incidents speak enough of Kṛṣṇa's ability to bring forth before people the sights which could not be ordinarily expected of men however great they may be.

Īlayānka receives much attention at the hands of the author when he describes the rainy season in Canto VII. He shows therein how the thunderous clouds and the severe flashes of lightning^{and} the bellowing of oxen, were arousing much terror for the cows and cowherdesses.²⁰

Śānta is another sentiment which gets its representation in the appeal made by Indra to Kṛpā for getting the latter's pardon for attacking Garuḍa to retain the Pārijāta tree.

Among these sentiments, the author's aim in treating them is to uphold the claims of Śānta, which however does not get an occasion for a direct delineation. It forms the basis for treatment of the theme. However it is Śṛṅgāra that obtains the scope for a perfect and all comprehensive treatment. Next come Vīra, Adbhuta and Bhayanaka.

DEVANI

Words express certain definite ideas. But there are many nuances and subtle shades of meaning which cannot be denoted directly by the words. They have to be suggested through the usage of imagery or by the use of suggestive expressions. Poetry is full of such of them. Ānandavardhana has pointed out that suggestion is the soul of poetry. And what poetry can suggest is not only ideas, but also figures of speech

and sentiments. Vedānta Deśika was fully aware of the importance of suggestion in poetry and made full use of his great command over the language.

The emotions (bhāva) are suggested by the use of certain words, certain situations and certain alankāras. For instance, the opening śloka conveys through the word yaṁ in the present tense, that deep affection, rati is ever present in the author which brings forth his devotion to God.¹¹ The Gods approach Viṣṇu along with Bhūdevī and sing his praise. In the course of their stotra, they praise Him as bringing to people, who have been in bondage, a state free from rebirth, as He is the sun that never sets. Those who are in bondage are said to be in sleep. The sun rises and wakes them up. They continue to be awake till night, but mokṣa which God offers is such that they need not again be in sleep. The words nidrāpa and jāgara suggest bondage and final release. This is a case of Atiśayokti. By describing God as the sun who never sets, ^{a śloka metaphor} The suggestion is made that He becomes the sun so as to carry out the work of providing people with wakefulness, (jāgarapa) and the figure of speech is paripama. Now 'the setting'

(Kṛ, na)
 of the sun becomes the cause for avoiding sleep again
 after the sun sets and there is a Kāvvalinga. While
 the sun which we all know, is rising and setting, this
 (Kṛ, na)
 sun does not rise and set. So the difference between
 the two is shown here by Vyatireka; it is only suggested.
 Thus this is a case of Vyatirekālankāradhvani.²²

While describing the torrential rains, the author says that the sudden downpour made the lakes get filled up shortly. The outlets provided, then made these lakes contain their water and also enable other lakes to have supply of water through them. Here there is comparison suggested between the lakes getting supply of water quite unexpectedly and people who become enormously rich without any efforts on their part. Though water could be retained in the lakes by providing an outlet for the supply of water which will flow and fill up other lakes, the wealthy man can retain his wealth by giving away what he has got as surplus to others who are in need and who will thus be enabled to receive it and live happily. The wealthy man thus gains glory which gives protection to his wealth. There is no mention in the śloka of words to convey upamāna, upameya or sādhārana dharma or words denoting comparison, yet the

simile is suggested. What is on hand is the water suggested, what is beyond context is wealth. There is the use of words like jīvana, samṛddhi, toyāśaya, parivāha, gupti and upacaya which have got the power to suggest comparison between the waters and wealth. Thus this is the case of Upamāṅkaradhvani.

acintitopasthita jīvanānāmaseduṣānabhyadhikāṁsamṛddhiṁ
toyāśayanām parivāhajanya svaguptiranyopacayapradā'bhūt

(YA.. V 45)

While describing Sātyaki's victorious march, the author observes that the starting of the army produced an immediate effect on the celestial nymphs. According to convention, those who die in battle go to heaven and are received by the celestial damsels. At the very start of the army the celestial ladies were getting themselves ready to receive the warriors who lose their lives in battle. This cannot, however, happen. The death of the soldiers could only come after they had taken part in battle. Here the starting of the army and the receptions which the celestial ladies would offer them are said to take place at the same time. This suggests that warriors are bound to lose their lives quite quickly when the battle

starts. Here is Atisayokti, figure of speech/which ^{of the Atisayokti kind} ²³
 suggests the victory, a matter, Vastu that is suggested.
 It is a case of Vastudhvani.²⁴

prayānti prtaṇā sadyaḥ prapādaīrdiyāmapūrayat
 vairivāsakasajjānām gapairapsarasāmapi (YA I.51)

There is also a secondary type of dhvani in which
 suggested sense is subordinated to other factors. This
 is called Gunibhūtavyaṅgya eight in number.²⁵ Among
 the several instances that illustrate this kind of
Vyaṅgya, the following śloka is worth citing.

nirādhāraṇijasthemno nirupādhikāśeṣiṇaḥ
 nirapekṣāniyantuste nissamābhyadhikā gupāḥ (YA.I.51)

The Gods praised Viṣṇu as having his own stability
 that needs no other support as the principle śeṣin (Lord)
 which is unconditioned, controlling everything without
 the assistance of anybody and which has neither any one
 as equal or greater to it. Here the qualities of ... God
 are described in the four words. Herein is vyatireka
alankāra, where, God's qualities have nothing equal to or

superior to them, is suggested. Rather eminence, which is suggested by these words, is subordinated through the use of these words and hence this is a case of Guṇibhūtaṅga.

NOTES

- 1'. Yadavābhyaśaya. II. 2
- 2'. Ibid. VIII.4.
- 3'. Ibid. VIII.5
- 4'. Ibid. VIII.7
- 5'. Ibid. VIII.64
6. Kumārasambhava Canto III. 25-39
7. Śisupālavadha. VI. 2-21
8. YA. VIII. 72.
9. The Gopikagīta in Bhāgavata gives a detailed presentation of the love-born mental disposition of the cowherdresses. cf: Bhāgavata X. 31.
Ibid. VIII. 73 and 74
10. YA. VIII. 75
11. Ibid. VIII. 78
12. Ibid. VIII. 80-110
13. Ibid. IX. 77-114
14. Ibid. IX. 77
15. Ibid. IX. 79
16. Ibid. IX. 94
17. lokettareṣu kāryeṣu stheyān prayatnāḥ utsāhāḥ

18. Śisūpalavadha XV
Narakāsuravadha, XVI
Parīśatāpaharṇa XVII
Baṇasurayuddha XX
Poundarakayasudeva XXI
Satyahidigvijaya XXII
Bharatayuddha XXIII

19. apūrvārtha sandarśanāccitta vistaro vismayah

20. YA. VIII. 14-45

DEVANT

21. YA. I. 1

22. YA. I. 62. of: I.43 where Vyatirehalankaradhvani

23. Candraloka. 41

24. agūḍhamaparasyāṅgaṃ vācyasiddhajangamasphutam
sandigdhatulya prādānye kākvaṣṭiptamasundaram

(Kāvyaṭṭakāśa)

of: for few other instances in YA. I.66; IX.43; IX.100
XI.42; XVIII.11.

25. Prataparudriva. p.60

METRE

Words form a harmonious arrangement of long and short syllables, adapted to the different kinds of poetry and owes their origin only to the poets inspiration. That poetry precedes prose is held and maintained by the critics of all languages. It is therefore essential that a poet should be able to frame his ideas in words which would, in the combination of appropriate syllables primarily, evoke the sentiment and next suggest the situation. It is held by Kṣemendra that Upajāti is to be used for Śṛṅgāra, Rathoddhata, for nature description, and Vamśasthā for Nīti, Vasantatilaka for Vīra and Raudra Haripī for generosity, Pṛthvī for fury, Mandākṛantā for rainy season, love in separation and grief. Śārdūla-vikṛiṭam for praising valour, and Sragdharā for tempests. However the poets have not been strictly adhering to this principle though what Kṣemendra and others laid down should have been a reflection of the employment of metres by earlier writers.

Secondly, Vedānta Deśika seems to have followed the Chandaśśūtra of Piṅgala and Chandrojīti of Janāśrīya (600 A.D). Yet, like other poets, he was not bound by rigid conventions.

Vedānta Deśika employs thirty kinds of metres in his poem, with different metres in the sixth canto itself. Magha too employs 45 kinds of metres with eleven of them in Canto VI. Bhāravi employs 26 kinds of metres with 15 in Canto V, and 15 in Canto XVIII. Śrī Harga employs 20 in Canto IV and Śivasvāmin who employs 43 kinds adapted 38 kinds of Canto VI.

Vedānta Deśika uses Upajāti in ten cantos. He employs this metre Upajāti for other descriptions like marriage and the return journey of Kṛṣṇa to Dvārakā in Canto XII and XVIII respectively. Besides it is also used for describing Kṛṣṇa's exploits in Canto IV and seasons in Canto V, Govardhanagiri in Canto VII. Rathoddhatā is used in Canto XVII while dealing with Syamantaka upākhyāna and fight with Bāpa in Canto XX. The meagre mention of Gītopadeśa in Canto XXIII may be taken to conform to Kṣemendra's dictum. Vasantatilaka is used in Canto XIX to arouse Kṛṣṇa from his sleep.

Pṛtvī, Vasantatilaka, Mandākrāntā, Śārdūlavikrīḍita are sparingly used. Haripī does not find a place.

Among the well known metres Upajāti is most popular with 942 ślokaś here as in Kālidāśa's works. Anuṣṭubh comes next in the 647 ślokaś. Next in order come, Vamśasthā, Aupachandasika, Ratoddhata, Viyoginī, Vasantatilaka about 150 each.

The rare metres used are Taralanayanā VII, 39 which is called 'Hri' by Hemacandra, Vidyunmālā, Simhavikrīḍita which is styled as Nisā by Hemacandra (Sudhā by Appaya Dīkṣita, Nārācaka by Piṅgala), Mattamayūra, Mattebha, Toṭaka and Narkuṭa which is the name of the metre mentioned only by Janāśraya is treated by Deśika and Śivasvāmin.

Deśika uses Mālinī in the last śloka of 12th Canto. Like earlier writers, he does not give any mark for his identity in any Canto, although he mentions his name only at the end of the last Canto, like in all his works, stotras and Śāstras. On the contrary, Bhāravi gives the name Lakṣmī, Māgha Śrī, Ratnākara^{Ratna}, Śivasvāmin 'Śiva' in the last śloka in each Canto of their poems.

GRAMMAR

Poets have all along been fully alive to the aim and purpose for which they undertake willing poetry. The subject matter is of great importance. The description of events follow one another in correct sequence. The figures of speech are used to present their poetical rendering with a charm that would make it attractive. There are also particulars in making use of certain constructions which could be justified on the basis of the rules of grammar as laid down by Pāṇini in his *Aṣṭādhyāyī*. However, down from the period of Kālidāsa, there have been cases where the use of expressions could not receive justification from the rules of Pāṇini. The later grammarians could not justify such usages and explain them away by calling them as incorrect. However, the rules for such usages were laid down by rhetoricians like Bhāmaha, Daṇḍin, Vāmana and Bhoja.

Vedānta Deśika's poem contains a number of rare usages of grammatical forms which could be put under three heads

- (1) Those which are rare but are correct according to the rules of grammar.
- (2) Those which are incorrect according to Pāṇini but declared correct by the rhetoricians particularly Vāmana
- (3) Those expressions which cannot get any justification from the rules of grammarians or rhetoricians.

The only way open to give credit to such usages is either to declare that they do not conform to any rule or to get justification on the strength of similar usages by earlier poets.

GROUP I:

SAMPAŚYAMANA: (YA. II.10)

According to the Vārttika, the root 'dṛś' with sam takes Ātmanepada.

The word vācaspatī, vanaspatī and divaspatī (YA.XIII.5) have got the letter 's' inserted between the two words in the compound. The word vanaspatī belongs to Pāraskara group, and this takes 's' while vācaspatī and divaspatī are alukṣamāśas. According

to the Pāṇini sūtra 'tatpuruse kṛtī bahulam' (6.1.14).
and the visarga becomes 's' by the rule 'pāraskara
prabhr̥tīni ca samīñāyam'. (6.1.157)

SAROJANĀB DEB: (YA. XV.2)

The word nābhi must become nābha as the rule
samasāntaviḍhiḥ anityaḥ makes the sūtra get split
up and so ṣe suffix does not occur at the end of
nābhi. For a similar usage cf: Śiśupālavyāghra -
'Prāñ' ivāṅgādaravindanābhāḥ'. (III.65).

MAHATILAKA DEB: (YA. XXII. 197)

Here according to the rule 'gandhasyadutpāti-
sūcīḥ bhūḥ' (P. 1.1. sūtra 5.4.135)) nābha should
become 'nābh'. The Vārtika 'ekantagandham kartavyam'
(3363) does not permit this vidhi in the case of the
word smell which essentially requires it; yet the rule
of Pāṇini should be taken on the strength of the usages
or use of eminent poets like Śrī Kāya:

apāñ hi tṛptīya na vāriṇāṁ svādus

sūcīḥ svādus tṛptīḥ (Līlādhā III. 94)

GROUP II:AGRAKARENA: (YA.II.66)

Here the meaning would be tip of the hand. In which case 'karāgra' should be the form. To justify this formation Vāmana writes:

hastāgrāhastādayo guṇagupīnorbhedābhedābhyām

according to which, the 'agra' tip which forms part of the hand could be treated as not different from hand. So there is grammatical co-ordination. samānādhikarāṇa - the samāsa for the compound must be of the Karmadhāraya 'agraśca asau karaśca tatpadajanmanah IV.127.

The rule 'na karmadhārayāt matvarthena bhāvyam' is applicable only to the formation of Bahuvrīhi compound of samānādhikarāṇa type. This principle does not apply here, since the word means 'gana' whose janma is tatpada 'from his foot'. Therefore it is a case of 'vyadhikarāṇa . bahuvrīhi'. Vāmana remarks that words like janma and others become second members in a compound and Bahuvrīhi formation is allowed.

DEDHABHAKTI: (YA.XVII.100)

In a Bahuvrīhi compound there may be the retention of the gender of the first member conforming to that of

the second member. For example drdaṁ bhaktiḥ yasya saḥ. Here the change of drdha into drdham is not permitted, since the word bhakti is included in the privādigapa. However the use of this word here is justified by taking the word drdhe not as an adjective to bhakti but changing to drdham on the principle sāmānyenapumsakam.

SAMANTHI: (YA. VIII.30)

This word takes only Ātmanepada. But this can be taken to be a root of Curādi class where Parasmaipada is permitted optionally.

GROUP III:

ĀSA: (YA. VI.38)

This is used in the sense of war. This usage could not be defended unless it is taken to be a root having some other sense like 'going', 'shining' and 'receiving'.

lāvṇya utpānya ivāsa yatnaḥ (Kumārasambhava 1.35)

ĀSĀ: (YA. XIII. 30)

The word is feminine in gender. Here it is used

with the word 'parasparaprāntagunena' which is masculine in gender. So bhāṣā will be taken as masculine in gender. For this usage refer to Veṇīsamhāra II. 8.

SMARAJANAKATANUḤ: (YA. XXIV. 58)

The word smarajanakatanuḥ is feminine in gender. This compound should be smarajanikātanuḥ. The change into masculine is prohibited by the rule na kopadhāyaḥ (Pāṇini sūtra 6.3.37). The present form can be justified by taking tanu as Sakārānta napumsakalinga. Appayadīkṣita refers to a usage in Subhandhu's Vāsavadatta in Sakārānta - tanuse tanuse kam.

DIDACTIC STATEMENTS

A poet idealises the actual for serving an ulterior purpose, namely educating the people to lead better life. His work is not like that of a photographer to present the events, conduct of people, their likes and dislikes as they are. If he does so, then no purpose would have been served by his poem. Therefore he would like to present the events not as they occur but as how they should have taken place. Sometimes this may be against actualities. Therefore there is an idealistic tinge in whatever he writes. Some writers like Vedānta Deśika, Appaya Dīkṣita and Nīlakaṇṭha Dīkṣita have written independent works also preaching morals laying down the lines for good behaviour. Subhāṣitanīvi of Vedānta Deśika is of this type.

Writers like Kālidāsa and Māgha had offered in their own compositions general statements of the Arthāntaranyāsa type, in justification of their treatment of occurrences or situations. The author too provides in this Kāvya many statements of didactic import, so as to bring home effectively the description taken up in the particular content. The following passages illustrate this tendency. III-57; VII-14; LX-40; LX-74; LX-101; XI-15; XV-62; XX-72; 75, 89; XXII-9; XXXII-2, 43; and XLIV-61.

CHAPTER -' VII

THE CONCEPTS OF VIŚIṢṬĀDVAITA IN THE YĀDAVĀBHYUDAYA

THE CONCEPTS OF VIŚIṢṬĀDVAITA IN THE YĀDAVĀBHYUDAYA

One of the chief aims of the author in writing this Kāvya is to offer an authentic estimate of the Viśiṣṭādvaita principles of religion and philosophy as preached and developed by Rāmānuja. The figures of speech are employed by the author mostly conveying or suggesting the doctrines of Rāmānuja's school of Vedānta. The prayers which abound in the poem are all mostly modelled upon the Upaniṣadic concepts and bring out the approach of the Vaiṣṇava School to the Siddhānta arrived at, on the basis of the interpretation of the relevant Upaniṣadic passages. In this connection, it is relevant to note that the author was influenced in this respect by Kālidāsa's version of the prayers in his poems

The most prominent concepts of Rāmānuja's school of Vedānta are:-

1. śarīraśarīribhāva
2. śarīralakṣya
3. creation - abhinānamitta - upādānakāraṇa of Īśvara.

4. Cidacidīśvara lakṣaṇa
5. Causes for saṁsāra, nature of self in bondage
6. The means of attaining Brahman
7. Bhakti and Prapatti, the means
8. Conduct of bhakta's and the bhāgavatas

The relationship between cit - the self, and acit the matter on the one hand, and Iśvara, God, on the other is that of body and soul.² Body is defined as that which is sustained and controlled by God.³ Besides, the soul or self is subordinate to or dependent (śeṣa) on God, the highest principle.⁴ Both cit and acit are subordinate in the sense that they exist only to bring out, maintain and display the eminence of God. Just as a person is represented by the physical body in which the sentient soul (cit) is encased, so also both cit and acit together form the body for God, who is their inner controller (antaryāmin)⁵

6

Cit is eternal without undergoing any change and acit is eternal while ceaselessly undergoing changes (satastavikriyā)?. Acit could never be conceived of

having the state of being non-existent, i.e., existing separately from God. Its existence means, becoming manifested as effect in the form of gross (sthūla) world and as remaining subtle (sūkṣma) before manifestation. In both cases, it is associated with God as His body.⁸

Brahman is the soul for cit and acit which form the body.⁹ These three exist together and are in a subtle state (sūkṣma), before creation. Brahman desires or wills¹⁰ to manifest itself in the form of the world. Then the world of names and forms (nāma and rūpa)¹¹ is brought into gross (sthūla) existence. Like cit, acit too could never exist without Brahman. Creation means that the subtle becomes gross, that is, the subtle state gets transformed into that of the gross world. Thus Brahman is the material cause (upādānakāraṇa)¹² for the effect, viz., the creation of the world.

Brahman itself brings about this change. Hence it is itself the instrumental cause (nimittakāraṇa). Like pralaya, is merging of the gross world (sthūla) into its cause, the subtle world (sūkṣma).¹³

śakti - 'potency, and aiśvarya - sovereignty.¹⁷

Īśvara has five forms¹⁸ through which He manifests Himself making Himself available to the worshippers and the people at large.

They are:-¹

1. Para - the supreme one abiding in a place called Śrī Vaikuṇṭha made of śattva material free from rajas and tamas.
2. Vyūha - here, God divides Himself into four forms Vāsudeva, Saṅkarṣaṇa, Pradyumna and Ahīruddha, for the purpose of creation, maintenance¹⁹ and destruction.
3. Vibhava - where the Lord takes divine descents (avatāra) for the well-being of humanity. These are 39 in number as mentioned in Ahīrbudhnyasaṁhitā²⁰
4. Antaryāmin - is the form in which God dwells within the self controlling and guiding²¹ its destiny.
5. Arca - is the finite form of Infinite assumed to fulfil the particular aspirations of devotees from time to time. It is present²² in the form of an idol enshrined in temples.

The Supreme Being is called Viṣṇu, with His consort Śrī.²³ There were atleast four currents of thought representing one school or other of Vaiṣṇavism having Viṣṇu, Nārāyaṇa, Vāsudeva, Bhagavān, as the chief deity. These merged later into a single stream of thought in which Brahman came to be treated as having these appellations.

The selves, which have been suffering from the worldly ills, get encased within such mortal frames consistent with the nature of the impressions formed by their deeds in earlier births, and take to steps to end their sufferings but only with little success. They have therefore to turn to the ancient sacred texts for solving their problems.²⁴

The Upaniṣads and the Bhāgavad-Gītā have taught that there are at least three means by which a final²⁵ solution for release from bondage could be adopted.

They are karma - action, jñāna - knowledge and bhakti - devotion.²⁶ Rāmānuja who was inspired by the writings of the Ājvārs and of Yāmācārya found out a means in which all these three get

integrated. According to him, karma stands for the performance of the nitya (daily) and naimittika (occasional) deeds without aspiring to get the rewards for doing them. This kind of performance of duties is considered as an act of worship -
²⁷
ārādhanā of god. This leads on to the acquisition of knowledge of one's own self. In this, karma and jñāna get treated together.

Human capacities are certainly limited. So God's favour is required for this purpose and the self is required to adopt the path of devotion.
²⁸
 This bhakti consists of eight limbs - aṣṭāṅgayoga.
 God deigns to the person who performs this bhakti and grants him final release from bondage.

In spite of the heartening approach to bhaktiyoga the fact remains then, that the selves, undertaking this means could not complete this yoga in their life's time. This yoga may thus be left unfinished and will have to be continued in the following birth. Besides, this course is not open to all. Even those, who are qualified to adopt this may not be having

competence to undertake it and go through the whole course. Tempting occurrences hinder the mental balance of these people forcing them either to give up or attend to it with all imperfections, resulting in utter failure. It is therefore hazardous for a self to try this rather arduous course. Hence the ancient Ācāryas have recommended the path of self surrender (prapatti) or Śaranāgati. This is an easier and surer means as subsidiary to bhakti for the latter's effective adoption. Under the influence of the Pāncarātra Āgamas and Ālvārs, compositions, the Vaiṣṇava Ācāryas have chalked out self surrender (prapatti) as an independent means. It is open to all, be it man or bird or beast, depending on a devotee's devotion to the Lord. This prapatti demands on the part of the self utter helplessness and prayer to the Lord for salvation with absolute faith in Him. Therefore, it stands as an independent means for securing mokṣa. Vedāntadeśika has dealt extensively with prapatti in his magnum opus Rāmānandrasūtra and Nikṣeparākṣa.

Besides, great emphasis is laid by great Ācāryas like Yāmuna, Rāmānuja and Vedāntadeśika on the mode of life to be practised after a person surrenders himself

to God - Uttarakṛtṃ. One main aspect of the nature of this life is to treat all the selves alike, irrespective of the differences in the physical bodies in which, they are encased. All beings human and non-humans belong to the Lord and are not different in their intrinsic nature. In particular, the differences based on caste, order and sex belong to the physical bodies. They need no special attention to discriminate one being from another.

Of course, social status may need some kind of difference in treatment to be meted out to others. But this need not stand in the way of treating all selves as devotees of God and one's own self - as a devotee of those devotees. It is this aspect of the ideal life which Rāmānuja preached, that must be treated as intended to bring about a healthy and purposeful atmosphere, among the followers of Vaiṣṇavism.

The Kāvya offers suitable illustrations to show the author's keen interest in bringing out concepts like these through the incidents, situations, prayers and dialogues treated in this work.

NOTES

1. Raghuvamśa, X. 16 - 32; Kumārasambhava, II, 4 -15;
VI. 16 - 23.
2. Śvetāśvataraopaniṣad I. 1.6

prthiḥ gatmanam preritaram ca matvā

śaṣṭastotasaḥ kṛmṛtattvameti

Śvetāśvataraopaniṣad I-1-12

bhogya bhogyam preritaram ca matva.

3. Śrībhāṣyam II-1-9. p.15 of Volume II. Ananda Press
Kolkata.

ya eva cetanasya yadavyam sarvātmanā svārtha

nirvanam dhāriyitum ca śūkyam tacceṣataika-

svarūpam ca tat tasya śrīram

4. Mantra vidyāśaṣṭotram, śl.xii

aiśabūtāḥ svataṣṣarve hyātmanāḥ paramātmanāḥ

5. Bṛhadāraṇyakaopaniṣad, III, vii.3

ya prthivyāṁ tisthān

Cāndogya upaniṣad, VI. viii.7

aitadātmyam idaṁ sarvam

6. Yāmunācārya's Siddhitraya - Ātmasiddhi, verse 3.

7. Parārdhā Āhātā. II. 18.

anānāḥ parārdhā ca nitya satatavikriyā
tṛṣṇāḥ karmipūṃ kṣetram prakṛte rūpamucyate

8. Hārīyā I. 1, Yuddhārkāṇḍa, 117. Ś1. 25

9. Cārṇāṇḍa Upaṇiṣad. VI-V 13. 7; III. 14.1;

Brhadāraṇyaka, X. 20

10. Cārṇāṇḍa Upaṇiṣad. VI. 11. 3

Taittirīya Upaṇiṣad, II. vi. 4

11. Cārṇāṇḍa Upaṇiṣad, VI. III. 2;

Brhadāraṇyaka Upaṇiṣad. I. 1v.7

12. Taittirīya Upaṇiṣad. II. vii. 1

13. Vedāntasūtra II. p. 204 and 205 of

Śrī B. Vasudev Chariar's edition. 42.

14. Ibid. p. 214 and 205

15. Vijñānārṇava, I. 11. 34-7

16. Vedāntasūtra, p. 218

Gadyatraya, Śaraṇagatigadya, 5th sentence.

17. Gadyatraya, Śaraṇagatigadya, p. 26-27.

18. Taittirīya upaniṣad.

ambasyapāre bhuvaneśya madye nāhasya prṣṭe
mahato mahīyam.

19. Śrīraṅgarājastavam of Bhattar, Part II, v

20. Ahīrbudhnyasāṃhitā, V.50-57a.

The Lakṣmītantra enumerates 28 or 32 cents 11. 19.25
Vedāntadesika enumerates 36 in Tattvatryaculaka, p.
214 (Cillarai-Rahasyankal I edition by Sri V.N.
Sriramadesika Chariar.

21. Sātvatasāṃhitā, 2.7.

22. Sātvatasāṃhitā, 6.22;

Viṣṇudharmam, 103-16

23. Viṣṇupurāṇa, I.8.17

24. Vedārtthasaṅgraha, p.214-218

25. Bhagavad-Gītā, X. Śl.10-11.

26. Yamunacārya's Gītārtthasaṅgraha, v.1.

Puruṣasūkta, Nānyapantō avanāya vidyate.

27. Vedārtthasaṅgraha, p. 255-258

28. Yogasūtra,

29. Sāṃdilyasūtra, 1-15.

30. Ahīrbudhnyasāṃhitā, 52-14.

CHAPTER - VIII

P H I L O S O P H Y

PHILOSOPHY

A study of this Kāvya enables us to form a picture of the author's attempt to give a poetic narration of Kṛṣṇa's life with the background of his philosophical and religious aspirations. Though it is not proper and also not possible for an author to find room in a poem for discourses on philosophical and religious matters, one can expect the author to throw light upon or indicate his concepts of religion and philosophy, while narrating the incidents in the theme taken up for his Kāvya. It is the good luck of the author that Kṛṣṇa become the hero of the poem. Representing the divine descent of Viṣṇu, Kṛṣṇa is shown to have advised and preached the Dharmic principles to all those who approached him and sought his assistance for solving their problems. It is therefore natural that, imbued with religiosity, the author should keep the hero at the highest level beyond the influence of the material world.

There are several incidents in the life of Kṛṣṇa when miraculous and supernatural occurrences have taken place proving beyond doubt that Kṛṣṇa is not merely a man

of high excellence but God Himself who has come down to earth to save humanity from distress. Narrations of the incidents in the life of the hero do not provide the author with enough scope for conveying his philosophical leanings. So the author has utilised many an occasion which made the suffering humanity approach Kṛṣṇa and offer their prayers to convey His religious and philosophical beliefs through them. The following could be taken as the prayers addressed in the śloka to the Lord on various occasions.

1. Canto I. 43-64 Gods appeal to Viṣṇu in the milky ocean for help to avoid the evils done by certain persons on earth.
2. Canto III. 15-22 Vasudeva's prayer to Kṛṣṇa when the latter presented Himself in full blown divine glory.
3. Canto VII. 93-101 Inra's prayer addressed to Kṛṣṇa when he failed to subdue the cowherdesses.
4. Canto IX. 32-49 } Akṛūra's prayer to Kṛṣṇa and
59-74 } his soliloquy when he approached Gokula to take Kṛṣṇa and Balarama to Mathura at the bidding of Kāṁsa.

5. Canto X. 67-83 Vasudeva's prayer addressed to Kṛṣṇa out of gratitude for slaying Kāṁṣa.
6. Canto XIV. 25-53 Jāmbavan's prayer addressed to Kṛṣṇa on his inability to fight with him whom he took, at first, as an intruder into his den.
7. Canto XV. 11-28. Nārada's praise of Kṛṣṇa on his approach to him to control Śiśupāla.
8. Canto XV. 83-93. On hearing Bhīṣma's praise of Kṛṣṇa and on beholding Sahadeva honouring Kṛṣṇa, Nārada danced with joy and uttered words of praise to Kṛṣṇa.
9. Canto XVII. 89-128. Finding himself frustrated in getting back the Pārijāta tree from Kṛṣṇa, Indra offered his words of praise in honour of Kṛṣṇa's eminence.
10. Canto XX. 77-91. Kṛṣṇa's greatness is admitted by Śiva when he failed to defend bāṇa, his devotee, from Kṛṣṇa's attack. Thereupon he spoke of Kṛṣṇa's eminence.

From a study of the contents of these prayers as presented by the author and also by the author's references to Kṛṣṇa's greatness in other contexts, it is just possible to have an idea of the author's notions and concepts of the system of thought which he was following. It is true that all aspects of Rāmānuja's philosophy could not be obtained from the poem in a connected whole. The study of the principles of Rāmānuja's system is to be taken up under three chief main heading namely, Tattva, Reality, Hita means for final release and parus^hāṛta (mokṣa). Except for frequent references to mokṣa as apunarbhava meaning no return to the world for another time, the author does not deal with the nature of mokṣa nor the state of the souls in mokṣa.

Tattva is only one which is qualified by the sentient and the non-sentient. The author finds an occasion to depict, this, while describing Kṛṣṇa seated in the chariot with Arjuna beyond him. The chariot stands for the body acit, the owner, Arjuna is the soul, and the driver whose main work is to take care of the horses (sense organs) so that the chariot may have an orderly

and regular movement), is Īśvara Himself. The three could not be treated in themselves except forming part of one composite whole.¹

The three tattvas are held together by the unitary nature of the composite whole, which is maintained on the basis of treating God as the soul and both the sentient and the non-sentient beings as His body. In other words, Brahman is Sarvaśarīri, the soul of all. The Lord, who was seen in the chariot as a driver, with Himself, Arjuna and chariot forming into a whole, by people who did not then require a study of the Upaniṣads to understand this, is described as having the universe as his body. This is established through the Vedas. Further whichever God a person worships is himself the body of Kṛṣṇa and so worship of that God amounts to worshipping Kṛṣṇa Himself.²

He has no special, temporal, or objective limitations and in this respect He is equal to Himself and distinct from others.³ He is present in the milky ocean, the sun's disc and the supreme place, paramapada

and hence He is called Tridhāman.⁴ Though He is within and without every object and in every being including the sages, He is not within the easy reach of them. Neither Gods nor demons could behold Him at their convenience.⁵ The Vedas too touch only the outer fringes of His glory.⁶

He is the creator of the world, being Himself the instrumental and material cause.⁷ Creation is intended to provide Himself with an occasion to be sportive⁸ and also to help the selves have their physical body to do good deeds for getting rid of the sinful effects of past deeds. It is nity (कृपा) of God that prompts him to create the world.⁹ He

Himself protects the world which He has created to resemble a garden consisting of the sentient and the non-sentient beings.¹⁰ None could protect him whom He likes to punish for an offence, nor can any one make that person suffer whom He had taken to Himself for protection.¹¹ Pranava extolled in the Vedas denotes Him and for all crossing the

ocean of Saṁudra. He is ever present in the hearts of the yogins to whom He always presents Himself.¹³ He is invincible¹⁴ and hence every other deity who is prominent owes his existence and liberation to Him alone.¹⁵ His omnipotence is conveyed by describing Him as capable of undoing the world or creating it or altering it according to His wish.¹⁶

He is identified by the author as the Lord of Śrī,¹⁷ (lakṣmī lakṣaṇam;) and is also referred to as having Lakṣmī and Earth as His consorts.¹⁸ He has no equal, nor any one superior to Him either in respect of limits or possession of qualities.¹⁹ When this is the case, there is no need to compare or contrast any one with Him. An attempt to do this would be like comparing a mustard with Mount Meru.²⁰ Others are glorified not because of their intrinsic worth but because of the eminent positions in which they are placed by Him.²¹ None can face Him.²²

Among the five forms which Viṣṇu takes for the benefit of humanity, it is the descent (avatāra) on earth that is most captivating to the poets and devotees. The purpose is clearly stated as intending

to re^establish Dharma by relieving the unwanted burden of the earth.²³ His descent takes place out of His own free will and has no bearing on Karma as in the case of the birth of the selves.²⁴ It is his daya, compassion for humanity, that prompts him to divide Himself as Vāsudeva, Saṅkaraṇa, Pradyumna and Aniruddha and also take descents.²⁵ In this, He is like an actor playing several roles at the same time providing immense delight to those who are solely attached to Him.²⁶ Though He is equally disposed to Gods and demons, He is called the enemy of demons (daityasatru) since He has to destroy them who are the enemies of Gods. Yet, He has neither a liking for nor anger at them.²⁷ He is well disposed even to those who offend Him but feel repentant.²⁸ He does not make a distinction between Gods and others²⁹ who are lowly placed like cowerdresses. He is prompted by dayā in treating them alike.³⁰ He is verily a sailor who guides the ~~tax mark~~ boat across the sea taking with Him those who have taken shelter under Him.³¹

The author mentions the other forms namely that of inner controller, antaryami of the sentient and the non-sentient; thereby He Himself becomes the agent of their actions.³²

Bhakti is the means for attaining God's help and also attaining Mokṣa. Invariably one is to be devoted to His feet. This would result in the removal of ignorance of those who are in bondage.³³ He acts like a light dispelling darkness with His favour acting like the wick and compassion dayā, serving as the oil.³⁴ While doing Yoga one has to meditate upon Him as associated with Lakṣmī.³⁵

The author frequently refers to reflecting upon the various deeds of Kṛṣṇa which are capable of leading them to final release.³⁶ The principle of Tatkratunyāya is shown by the author to have lost its validity, since those who recall in their minds the binding of Kṛṣṇa by Yaśodā with rope have their bondage removed.³⁷ Similarly, Kṛṣṇa's sports with His own selves, the cowherdesses are fit to be mediated upon.³⁸ Singing the glory of the Lord provides the selves with never-failing relish, undecaying elixir and inexhaustible merit.³⁹ One has to make use of one's senses for the sake of God. The tongue will praise Him, the head shall bow before Him, the two hands will worship Him all these have been

provided by Him, for man to serve as instruments for
⁴⁰ worship. It is this devotion that made the Lord, whom
 sages have not succeeded in attaining and so are still
 seeking Him, become an ornament for the Gokula, the
 habitat of the cowherdesses, solely prompted by their
 devotion to Him.⁴¹

The author following the tradition of earlier
 teachers of Vaiṣṇavism proclaims self-surrender, Prapatti,
 as a means for mokṣa and for one's well-being in this
 world. This is considered to be an irreproachable
 sacrifice offered by the devotee with Himself as the
 oblation.⁴² God Himself is the upāya (siddhopāya) and so
 he leaves the self to himself. He is the driver taking
 the chariot of the soul's ambition or eagerness (manorāḍha)
 to which are yoked the horses of Prapatti, the chariot
 running fast with speed representing Bhakti.⁴³

It is thus seen that the author had successfully
 conveyed, through the various incidents he had handled,
 the concepts of Rāmānuja's Vedānta. Throughout he lays
 stress on the Saguna Brahman, Brahman's descent on
 earth, daya prompting Brahman at every step to offer

His protection to the selves, His unbreakable bonds with animate and inanimate world, inner control over the world, and above all the need on the part of the self to be devoted to Him with faith and abiding interest in seeking Him. Self-surrender is the means with which He Himself comes forward to offer security and protection for the souls' well-being.

NOTES

1. YA, XXIII. 21 to 23
2. Ibid, VI.3; cf. Gītā. ch.VII.21, 22 and IX.23.
3. Ibid, I.55, XVI.115.
4. Ibid, I.43, XII.4, XX.79.
5. Ibid, XIV. 37
6. Ibid, XVII, 110, IX.68.
7. Ibid. XVII.104; creation here is uncovering what is hidden. Note the word udamīlayat used by the author. I.9.
8. Ibid. I.50; XVI.117.
9. Ibid. I.9; XX.79. and the commentary thereon.
10. Ibid. XVI.116.
11. Ibid. XVI.121; XIV.39.
12. Ibid. I.59; Cf. Gita XVII.23.
13. Ibid. VII.2.
14. Ibid. XVII.91.
15. Ibid. XVII.94; cf: Brahmasūtra, Yāvadāthikāramavastā^htih
ā dīkharikanām III.3.31.
16. Ibid. I.56; XVI.115.
17. Ibid. XVI.115.

18. Y., XX.86; IX.34, 45.
19. Ibid., XVII.101; IX.61; XIV.37
20. Ibid., XVII. 102.
21. Ibid., XVII. 94.
22. Ibid. XVII. 95; cf: Ramayana Sundarakanda
 'brahma svayambuh'.
23. Ibid. XX.84; cf: Bhagavad Gita, Ch.IV.8.
24. Ibid., XX.79; XIV.32, IV,24.
25. Ibid. I.45.
26. Ibid. I.49; XIV.35.
27. Ibid. XVII.119; XV.20.
28. Ibid. VII.94.
29. Ibid. XV.20; vide: Gitante stotra
 sāmanyamadhidaivatam.
30. Ibid. VII. 97.
31. Ibid. I.81, IX.60.
32. Ibid. XVII.108.
33. Ibid. XVII.100; X.74.
34. Ibid. X.70
35. Ibid. IX.61.
36. Ibid. XVII.107, IV.4; (saying of pūtana is
 in point here)

37. IA, IV.35.
38. Ib d. IV.101; cf: Bhāgavatam, X.33-37.
39. Ib d., X.69. cf: Bhāgavatam, X.33.37.
40. Ib d. XV.70; cf: Mukundamāla. V.Poigai Azwar. I.11
41. Ib c. III.61
42. Ib d. XV.23; I.43.
43. Ib d. X.75.

CHAPTER - IX

COMMENTATOR

COMMENTATOR

While there were hosts of poets, few among them alone had their compositions commented by scholars of later days, particularly about 9th century. This was not motivated by the poems presenting problems of passages therein being ununderstandable. There arose a tendency among scholars to offer their own interpretations to the passages in the poems, at times to controvert the comments of other scholars on them. The result of this tendency is that even great scholars who were poets and scholars of high order chose to comment upon the poems of ancient writers. Some scholars showed off their pedantry leaving no explanation worth the name for the passages.

It is thus we find the commentators leaving off what is hard for comprehension, sometimes declaring that the meaning is clear in import and giving elaborately the compound formations which are unnecessary in some cases. Things which are very clear requiring no comment are sometimes explained in a way creating confusion to readers by introducing unwanted and purposeless matters.

Bhoja's remark on this runs thus:

durbodham yad atīva tad vijahāti spaṣṭārtham
 ityuktibhiḥ
 spaṣṭārtheḥyativistṛtaṁ vidadhāti vyarthais
 samāsādikaiḥ
 asthāne' amupayogibhiśca bahubhir jalpair bhraṣam
 tamvite
 śrotṛgāmiti vastuviplavakṛtaḥ sarve'pi
 tīkākṛtaḥ ¹

This criticism does not apply to all commentaries since some writers of commentaries have been very faithful in bringing out the author's import intended by him in his writing.

Commentaries are of different kinds according to their names like Bhāṣya, Vārtika, Vṛtti, Vyākhyā, Tīkā, etc. The generally accepted definition is:

padacchedaḥ padārthoktirvighraho vākyayojanā
 ākṣepo'tha samādhānaṁ vyākhyānaṁ pañcalakṣaṇam ²

According to this, a commentary should contain five aspects: splitting the passage into component parts - words, meaning of the words, splitting of the compounds, application of the component parts to form

sentences, and answering the objections that could possibly be raised.

Appaya Dīkṣita, the commentator of the Yādavābhyudaya was patronized by Timmarāja, one of the successors of the kings of Vijayanagar. He enjoyed royal patronage under Venkaṭapatirāya (1585 to 1614), the son of Timmarāya. It appears that Dīkṣita wrote the commentary on Yādavābhyudaya under the direction of his patron Timmarāja, who became aware of the excellence of the Yādavābhyudaya from the scholars of his court. As this kāvya was not commented upon before, Appaya Dīkṣita was entrusted with the task of writing the commentary. That Appaya Dīkṣita was eminently qualified to comment upon any work is evident from his vast equipment in the study of several subjects.

Appaya Dīkṣita mentions the name of the author of the Yādavābhyudaya as Kavitārkikasiṃha and he would therefore explain it according to his own powers of understanding out of deference to the wishes of his patron. The citations in this commentary are profuse. He must have written a small work or at least some śloka

in praise of his patron,³ Venkaṭapati; as some ślokas are cited here his patron's name occurs. These are found in his commentary upon his own stotra, Varadarājastava written in emulation of Vedānta Deśika's Varadarājapañcōśat.

There are two ways in which attempts are made to explain the passages: one is the Mīmāṃsā method; according to which, the verb is taken first followed by the words connected with it. This method is found in the commentary of Nārāyaṇa on Naṣṣadhyaṇacārita. The other method is taken up by the Naiyāyikas, which takes up the subject matter at first for explanation.

He follows the Naiyāyika method of commenting in his exposition of Yādavābhyaṣaya. The commentary on the first nine ślokas in Canto I are very elaborate following the Purāṇalokṣaṇa of the Parāśarapurāṇa. He goes here beyond the rules laid down in this purāṇa. He takes up not only every word for explanation, but goes on to justify the usages by citing the lexicons, some of which are not extant. The rules of grammar are pressed into service while deciding the accurate use of certain expressions.

He reveals his best talents in deciding the kind of figure of speech applicable to certain ślokaś, and also the meaning through suggestion for certain ślokaś. He offers brief explanations for the subsequent ślokaś following the method adopted by earlier commentators for the kāvyas. It is worthy to note, he observes, that even in the graceful poems of Kavitarikasiṃha, purports are to be found for each word.

ītham vicintyaṃ sarvatra bhāṣaṃ santi pade-pade
 kavitarikasiṃhasya kāryeṣu lalithiśvapi (YA.I.9)⁶

Appaya Dīkṣita's commentary is available for the entire text of the Yadavābhyudaya, excepting for the śloka 64 in Canto XIX. His commentary begins with the giving of meanings of the words denoting the subject with the relevant quotations in support of those meanings. Invariably, discussions are there for the grammatical formations, lexicographical references and the rhetorical soundness for the figures of speech and rasa. Besides, brief and clear expositions are given for contents of the ślokaś.

Among the several ślokas for which his elucidations are valuable, the following ślokas may be referred to, along with his commentary.⁷ While describing the pregnant condition of Devakī, the author of the poem fancies that the night and Devakī worked hand in hand for dispelling darkness. Here the word "sva madhyasampannaviśuddhadhāma" is used to mean the night whose brilliance was clear at midnight, and as Devakī having the lustrous luminary, namely, God within herself. An objection is noted between the night and Devakī having only similarity and there is no room for poetic fancy (utprekṣā). The commentator contends that this compound is applicable to both, but the word madhya, viśuddha and dhāma have different meanings, namely midnight, bright and clear white, and brilliant moonlight as applied to night, the middle portion of the body, spotless purity and an effulgent figure (Kṛpā) in the case of Devakī. Thus there is no common feature to suggest that there is similarity between the two. On the other hand, these three words which have double meanings help in the rise of poetic fancy (utprekṣā).⁸

In another śloka the moon which arose then is described to resemble a white lotus-like ^{the} forehead of

the night. The black spot in the moon was the ornamental mark in the face of that woman, namely night. An objection could be noticed here on the ground that the moon was in the eighth phase of the black fortnight and so cannot be the full moon. Dīkṣita observes that it is a small matter which could be ignored. He cites a passage from Śisupālavadha. An alternative explanation is offered by him according to which the word bimba in sudhāmśubimba must be taken simply to refer to a part of the body. So this word can be taken as meaning a part of the face viz., forehead.⁹

Objections are often raised regarding Kṛṣṇa's close movements with the cowherdresses questioning his morality. In this connection the poet uses the word yauvayavanena. Dīkṣita brushes aside this objection by suggesting that youth (yauvama) means the completion of childhood, which ends with the fifth year of a person. This suggests that beyond the fifth year one behaves like a youth. Kṛṣṇa was only seven years old when he lifted up Govardhana hill. After killing Kamsa, Balarama and Kṛṣṇa had their upanayana and study under Sāṅgīpāni.

that the 'Vaisnava' ... 'Vaisnava' ... by which
 it was ... have ... by himself.
 ... is ... people from
 material ... the ...
 ... of ...

This ... a ...
 of ... incident in
 ... his own self,
 ... indicating that
 the words used in this story were ... for
 admitting God as both material and instrumental cause.
 If God be not an unconditional ... endless sympathy,
 for the ... would not ... the means
 of getting moksha. So he does not release them without
 any motive, as otherwise, ... behaviour could
 not be justified. ... kind of means
 to be taken up by the selves, there is no room to charge
 him as tainted by partiality and cruelty - vaiganyā and
nairghrāya.¹⁶

While describing the vaiganyā, the author
 mentions that the Divine Couple looked at each other
 with a smile, in order to offer what others would

expect of 'hem, that is, everybody expects that the couple should have long life. When they are eternal, there is no need for the bride to wish for her husband a long life. Dīkṣita quotes the mantra and explains it further.¹

Kṛpā felt that Garuḍa was his own life external to his body. The author uses the word prāṇa in singular. Normally, the word prāṇa is taken to be plural in number. Dīkṣita remarks that the word prāṇa is a particular kind of air and not the five kinds which serve different purposes. Dīkṣita gives here and there some information regarding his study and understanding of words.¹⁹

While interpreting XIV.4 on the Syāmantaka Jewel the commentator reproduces in his own words the story of Syāmantaka and observes at the end that several contradiction and omissions among the incidents in the sources of this story are condensed in one śloka by the author Vedānta Deśika.¹⁹

According to Aprīya Dīkṣita, Vedānta Deśika himself commented on Yāgyavalkya's prāṇa.

vide: evaṁ kvacinmūlakōśa eva vyākhyānam dṛṣṭam
 asya ślokaśyapāṭhaśuddheratyentadurniścayatayā
 śrotṛpāmanugrahāya prāyaḥ kovinaiva vyākhyatam
 tatra 'aga kalyāṇapavīhārayoh' iti dhātup praisiddha
 dhātupāḥhataḍṛṭṭyādiṣu na dṛṣṭab. tathāpi
 śiṣṭovv vahārādādarapīyaḥ (Commentary under IA.VI.68)

The commentator offers then his own interpretation for this śloka VI.68 and adds another interpretation of his own as an alternation.

Another instance is 'jitham kvacinmūlāśloka evāśya ślokaśya vyākhyānam dṛṣṭam'. The commentator offers there his own interpretation (YA.VI.96).

Gods approached Kṛṣṇa when he was fighting with Indra for taking away the Parijata tree. They approached the Lord who was of inexhaustible lustre like the sun, themselves being planets and constellations. So when compared to the sun, they are non-existent in his presence. The author uses the word durgrahadaśā to denote this condition. The commentator says that Rāhu and Ketu are meant here, because they are not visible except during

against Indra and Bāpa or even Śisupāla, there is no powerful display of fury on His part.

The author says Kṛṣṇa and Balarama appeared as two prominent rasas²⁶ while entering Mathurā. The commentator notes that the two rasas are Vīra and Adbhuta. He adds that though Śṛṅgāra is the only sentiment that is said to be helpful or favourable to its development. Hāsyā alone can be grouped with Śṛṅgāra. Therefore vīra and adbhuta which are of favourable kind are to be admitted here.

Dīkṣita, who had deeply studied and made substantial contribution to Alankāra, discusses the identity of figure of speech in his commentary. The author describes that the lotuses are imagined to have blossomed at night. Questioning how it could be, Dīkṣita refers to the view of Daṇḍin, who admits this aspect of nature. Daṇḍin writes that²⁷ when there is moonlight, lilies do not blossom. The author of Sāhityacintāmaṇi, Vīranārāyaṇa writes that lilies bloom only during night. So the convention²⁸ noted by the two rhetoricians will have to be admitted.

The commentator notes Utpreksā as a figure of speech in Canto II.65. Here the word ijāya is used by the poet. So this form cannot denote Utpreksā and can be taken as Utpreksā based on Upamā, since the word sāgarāmūlapāṅkam is not a case of well-known upamāna; since the moon's disc is not known to be reflected. So this is a clear case of utpreksā.

Dīkṣita's commentary has profuse citations from works of various kinds and subjects. Primarily he cites from Vedas, which are recited during marriage rituals. He quotes from Upaniṣads like Kaṭha and the Taittirīya. Among the works on epics and Purāṇas, Bhāgavata, Kūmārapurāṇa, Viṣṇupurāṇa, Vāyavyapurāṇa, Narasimhapurāṇa, Mahābhārata, Harivaṃśa and Rāmāyaṇa deserve mention.

The authorities cited by the commentator from works on grammar, alāṅkāra and lexicon are too numerous to note them. Therefore single instance is alone taken for each among most of these citations of works and authors.

Among the Kāvyas, the following works are mentioned
or passages cited from there without mentioning the source:

Commentary under śloka

Śisupālavadha of Māgha	II.80; XV.2
Bālarāmāyana (drama) of Rajasekhara	X.61
Kādambarī (prose) of Bāṇa	XII.38; VIII. 16 & 17
Vāsavadattā (prose) of Subandhu	XX.50; XVI.143
Yamakaratnākara of Śrīvatsāṅka- mīśra	I.1000
Raghuvamśa of Kālidāsa	XIII.72
Kumārasambhava of Kālidāsa	VII.24
Vepīśamhāra of Bhaṭṭanārāyaṇa	XIII.30
Lakṣmīsataka (author not known)	XVIII.1
Lakṣmītantra	XII. 3
Śārikāsūtra	XV. 24
Bhagavat Śāstra	XIV.75
Anargarāghava of Murāri	XXI.63
Kirātārjunīya of Bhāṇavi	XIII.108
Naigama of Śrīhara	XXII.197
Bhaṭṭikāvya - Rāvaṇavāṇa of Bhaṭṭi	II.44
Cakravartī a commentator on Raghuvamśa is mentioned in	IV.124

The following works are mentioned in the field of Alaṅkāra:

1. Vāmana's Kāvyaṅkāra Sūtra with Vṛtti
2. Bhāvaṇaprakāśa of Śaradātanaya IV.120
3. Kāvyaṇaprakāśa of Mammaṭa I.12, 38
4. Candraloka of Jayadeva XVII.36
5. Alaṅkāra Sarvasva of Ruṣyaṅga II. 43
6. Śṛṅgāraprakāśa of Bhoja II. 11
7. Sāhityacintāmaṇi of Vīraṇārāyaṇa II. 48
8. Kāvyaḍarsa of Daṇḍin

There are reference to a commentary on Daṇḍin's

Kāvyaḍarsa which is not now identifiable II.48.

Rasārnava probably Rasārnavasuddhākara of Singabhūpāla.

Several works on lexicography are cited. Some of them are:

1. Nāmalīṅgānuśāsana of Amarasimha III.13
2. Amarakośavyākhyā
3. Amarasēsa of Puruṣoṭthamaḍeva I. 63
4. Kṣīrataraṅgiṇī of Kṣīraṇvīṇa III.49
5. Vaijayanti of Yādaṇḍaprakāśa I. 14, 49

6. Viśvaparakāśa of Maheśvara X. 10
7. Ratnamālā I.46; III.66;
IV.54
8. Nānārtharatnamālā of Irugappa
dandanātha VI.27
9. Rudranighantu III. 66
10. Ajayaśosa of Ajayapāla
11. Abhidhanaratnamālā of Halāyudha VII.18
12. Śabdārpava III.5, 38; IV.43
13. Yādava IV.15
14. Nānārttārnavasaṅkṣepa of Keśava XIII.104.
15. Bhaṭṭa Bāpa's lexicon XI.24
16. Rāmadāsa's lexicon XVIII.105
17. Subūticandra XII.11; I.25
18. Dhanañjaya the author of Nigantū IV. 41
19. Samaya VII.16
20. Rabhāsa X. 39
21. Sarvaṇanda, commentator of
Amarakośa XV. 133

Among other works and authors, the following
deserve mention.

1. Saṅgitaratnākara of Śaṅgadeva II.93; I.7; IV.120
2. Saṅgita Sudhānidhi VIII. 54
3. Saṅgita Sudhākara of Haripāla
4. Saṅgita Ratnāvalī XVII. 21

These belong to the field of music and dance.

There are works of standard writers quoted from the field of grammar.

Among them are:

<u>Ātreya</u>	I. 100
<u>Śakatāvana</u>	I. 37
<u>Dātuvṛttikāra</u>	III. 49
Kaiyaṭa, the commentator on <u>Mahābhāṣya</u> .	XII. 2
Haradatta's <u>Padamanījarī</u>	II. 11
<u>Kāśikā Vṛtti</u>	IV. 8
Subhūticandra, commentator on <u>Amarakośa</u>	XX. 50; I. 25

Hyāsakāra was Jinendrabuddhi, author of Hyāsa,
a commentary on Kāśikāvṛtti.

<u>Śabdaraprakāśikā</u> of Bhoja	II. 8
<u>Sanītikīrti</u> , the author of a <u>Vṛtti</u>	I. 39; II. 11
<u>Śabdaratnākara</u> of Vāmanabhattacharya	VIII. 12
<u>Kavikalpadrūpa</u> of Bhāṣadeva	

There are references to:

<u>Kaṁandaka's Nītisāra</u>	XXI.28
<u>Gaiśāstra</u>	XII. 51
<u>Vastuśāstra</u>	
Suśruta, author of <u>Suśrutasaṁhitā</u>	IV. 119
<u>Bhagavateśāstra</u> - Pāncaratra Āgama	
<u>Pūrvamīmāṃsāsūtra</u>	
<u>Ratnaśāstra</u>	
<u>Bṛhaj-jātaka</u> , a work of Varāhamihira on astronomy	II. 96
<u>Yogaśāstra</u>	XV. 106

There are several expressions which require elucidations and justification from the field of grammar. Some of them are on the correctness of the word.

<u>Sauhrda</u>	III.36
<u>Devakī</u>	I. 100
<u>Upakṛva</u>	VIII.19
<u>Ātmanā</u>	VIII.78 in

Instrumental case but treated as indeclinable in some case.

<u>Sṭvita</u>	X.66
<u>Avogavītnena</u>	XI. 51

<u>Suvarnavallī</u>	XIII. 65
<u>Sādr̥sya</u>	II. 73
<u>Śībāra</u> ^h	III. 4
<u>Yadava</u> ^h	XV. 31
<u>Yauvana</u> and <u>Yavata</u>	IV. 50; XVI. 141
<u>Puspavantan</u>	X. 5
<u>Tandri</u>	XIX. 4
<u>Kadāṅgaṇya</u> ^{ra}	XXII. 9.
<u>Bhūtaleṛte</u> ^h	XIV. 33
<u>Sahadharmaṇī</u>	XV. 26
<u>Āśeṣataḥ</u>	XVII. 106
<u>Vairatriṇam</u>	XIX. 59
<u>Smaraṇanakatamu</u>	XXIV. 58
<u>Br̥ṇḍavana</u>	IV. 39

There are several words for which the author offers meanings citing relevant sources. Most of these words are not of ordinary occurrence though they are confined only to the lexicon.

Such words are:

Yadr̥cchavā means sveccayā^h

according to Kaśa

II. 25

Tatāka

I. 19

<u>Kaladhautā</u> which Dīkṣita takes in the sense of silver	II. 4
<u>Lakṣa</u> means semblance	II. 43
Distinction between Pāṇḍara and Pāṇḍura. Pāṇḍara - white Pāṇḍura - yellow	II. 50
<u>Kunda</u>	II. 63
<u>Udāra</u> means Mahān	II. 68
<u>Śrīṅga</u>	III. 12
<u>Kanduka</u> with voiced dental sound	III. 49
<u>Naga</u>	IV. 116
<u>Akara</u>	VI. 33
<u>Todaka</u>	VI. 49
<u>Vidraṇa</u>	VI. 20
<u>Anvācātā</u>	VIII. 92
<u>Akara</u>	XI. 45
<u>Padma</u>	XIV. 67
<u>Varṣa</u>	XV. 40
<u>Araṇya</u>	XIX. 4
<u>Abhasu</u>	XX. 1
<u>Yāyā</u>	XXII. 169
<u>Yāyā</u>	XXII. 199

The fact that the Kuvalayananda is based on the fifth chapter of Candraloka omitting Śabdāṅkārāḥ, shows that Dīkṣita was not an admirer of śabdacitra or amprāsa. Yet, his comments, on the sixth canto of the Kāvya, reveals his amazing acquaintance with the śabdacitra in all its varieties.

The colophon at the end of Canto I should have been part and parcel of the poem during his days. His interpretation of colophon reveals that Deśika was a lion (simha) as causing dread to poets and logicians. 30

Several systems of thought are included under the name tantra apart from the six systems of thought Śaiva and Vaiṣṇava. Āgamas are also added. The word svāntantra is interpreted as ability to establish or refute any matter from his own standpoint. The title vedāntācārya is aptly shown to mean an instructor of the secret matters of Vedānta.

With an unmatched skill and unique equipment and training in several systems of thought and subjects of study, Dīkṣita has proved himself to be well-fitted

for interpreting the passages of the text of the Yādvābhyudaya. Not only does he closely follow the primary motive of Deśika in writing this work but also reveals his acquaintance with the doctrines of Vaiṣṇavism. Only in one instance does Dīkṣita reveal his Advaitic leanings.

It is needless to remark and observe that the Yādvābhyudaya would have been a sealed book for most of the scholars, but for Dīkṣita's valuable and purposeful commentary upon it.

NOTES

1. Pāṇinīya Yogasūtra, Bhojavṛtti, Introductory Śloka.6

2. Nyāyakōśa.p. 828

Bhāṣya: sūtrārtho varnyatē yēna padaib sūtrāṃsaribhiḥ
svapadāni ca varnyantē bāsyam baṣyavido viduḥ

(Nyāyakōśa. p.627)

Varttikam: uktānuktaduruktānam cintā yatra pravartatē
tam grantham varttikam prahurvārttigajñā-
maṇiṣṇaḥ (Ibid. 741)

Vṛtti: It is only an explanation of the original
passage.

Vārttika: See below in the text.

Tika: moolagranthasya appratipattivipratipattyanyathe-
pratipattinivaranene tat karturabhipretārthasya
śabdāntarekavivaranam (Nyāyakōśa. p.306)

3. Vide: Appayadīkṣita's commentary under YA - Introductory
verses 10 to 13.

4. For further details refer to Sri N.V.P.Unnithiri's
article on 'Commentarial Literature in Sanskrit' in
Dr L. Kunjunni Raja's Commemoration Volume P. 572 to
580 published by the Adyar Library and Research Centre,
Madras.

Appayadīkṣita wrote more than one hundred works. Of these there are three on Alāṅkāra, eight Kāvya, four Kośas, twenty nine stotras, seven on Mīmāṃsā, three on Dvaita, four on Viśiṣṭādvaita, twenty six on Śarvasiddhanta, ten on Advaita, six on Vyākaraṇa, one each in Purāṇa, Dharmasāstra, mantra and tantra.

Vide. Appayadīkṣita's commentary under YA, I.9. p.11

Vide. Varadarajastavam commentary Śl.6.

ratnastambasankrantunaiḥ pratibimbasatairvṛttaiḥ
jñātaiḥ kathancana mayā sabhāyāṁ venkataprabhuḥ

kelitalpam bhurōbhahusīkarī venkata prabhoḥ

(Varadarajastavam. Śl.106)

The latter reference is given as an instance of Hetvalāṅkāra. This is not found in the Kuvalayananda. It is not known clearly why Hetvalāṅkāra is mentioned here. It is not improbable that Dīkṣita wrote one work on alāṅkāra of the Yasobhūṣaṇa kind like Vidyānatha's Prataparudrīya.

YA. II. 73 and 80

8. YA. II. 73; Śīsupālavadha. XI. 41
9. YA. II. 80
10. Vide: Appaya Dīkṣita's commentary under YA. IV.50.
p. 146. The other reading for navayauvanena is
Vayas navena. The word vayasa is taken in the sense
of youthfulness. Then the fresh on set of youthfulness
is meant here.

'vayusābdena yauvanam vivakṣitām'
11. YA. IV. 64
12. Bhāgavata X. 33-26
13. Vide Commentary under YA. 50; Padmotarapurāṇa,
Anandaśrama edition, Poona, Adhy. 272. Śls. 177 to 179.
14. YA. VIII. 68
15. Bhāgavata, X. 33-37

anugṛatraya a bhūtanām mānuṣam dehamīsthitāḥ
bhaja te tudrsih krīda yāḥ śtvā tatparobhavēt.
16. YA. I. 9; Br. Ar. Sutra. 2-1-34
17. Ibid. XIII. 86.
18. Ibid. XVII. 2.

CHAPTER - X

CONCLUSION

CONCLUSION

The Yālavābhyudaya is a valuable contribution made by Vedānta Deśika to Sanskrit Literature in the background of philosophical and religious aspects of Vaiṣṇavism. Among his literary works, the important ones are Yālavābhyudaya, Hamsasandēśa and Saṅkalpa-sūryodaya. Besides, there are devotional lyrics which include Pādukāsaḥasra. Whether Pādukasaḥasra is a kāvya or stotra cannot be easily determined. That it contains marvellous flights of poetic fancy cannot be denied. Yet it does not reveal the main characteristic features of a Kāvya belonging to the Sargabandha type. There is one more work called Subhāṣitanivī, which is didactic in nature.

Among the Sanskrit poets, it is invariably found that those who composed fine poems and dramas did not write prose and Campū. For instance, Kālidāsa, Bhavabhūti, King Harṣa and others had their reputation through their Mahākāvya or dramas, or both. Those who won unique repute as prose writers like Bāṇa, Subandhu and Daṇḍin, and the Campū writers like

Trivikrama bhaṭṭa, Somadevasūri, Bhoja and Venkaṭādhvarin did not make their name by composing Mahākāvya. Solitary exceptions are there like Nīlakaṇṭha Dīkṣita, who wrote kāvya and campū. Vedānta Deśika follows the tradition of Kālidāsa and other eminent poets and did not write works of the Gadya and Campū kind.

It is hard to find out the circumstances that made the author compose this poem, or as a matter of fact the drama and the lyrics as well. However, the Guruparamparā and the stotras in praise of Vedānta Deśika do narrate the circumstances for some of those compositions.¹

Mahācārya (Doṇḍayācārya) refers in his Vedānta - deśikavaibhavaṇṇa that Deśika won in a wager, Dipṭima Sārvabhauma and wrote Kṛṣṇābhyaṣaya,² which is to be taken as not different from Yadavābhyaṣaya. Chetlur Narasimhachariar writes, in his Deśika and His Works, that Dipṭima, the poet, wrote a work called Rāghavābhyaṣaya³ and challenged Deśika to compete with

him by producing another poem superior to his. He adds further that Dipḍimakavi wrote Sāluvābhyudaya which might have been mistaken by later writers for Rāghvābhyudaya. However, this contention cannot stand because of the following grounds. Arunagirinātha (1422-50), son of Rājanātha, had the name Dipḍimakavi Sārvabhauma. His son, Rājanātha II wrote Sāluvābhyudaya; Sāluvanarasimha (1450-1491) is said to have written a Rāmābhyudaya.⁴ From this it is clear, that Vedānta Deśika who preceded Arunagirinātha, Rājanātha, Sāluvanarasimha by, at least, more than half a century could not have met these writers and composed this poem to rival them.

In all these records as they are available from the Guruparamparā and allied works, there is the element on the part of the authors of these works, for appreciation, admiration and eulogy to speak in praise of Vedāntadeśika's eminence. Though these records cannot prove beyond doubt that the author wrote them in these circumstances, it must be admitted that these literary productions of Vedāntadeśika are great master-pieces

and do not require much of these narrations by the admirers, as they stand with pride the glory, the tests of any critic, whatsoever.

Pratīvādibhayāṅkaram Annan (C.1200 A.D), a disciple of Kumāraśaradācārya, son of Vedāntadeśika composed 70 ślokas entitled 'Saptatiratnamālikā' in praise of Vedāntadeśika in which he offers his due praise for Deśika's eminence.

He writes:

ananyasādhārapacaturī ca kāvyādiṣu

brahmavidagrapīś tvam (Saptatiratnamālikā,
Śl.44)

which means his skill in literary compositions is not shared by any other writer. In composing Sanskrit verses, he is a close follower of Parāśarabhaṭṭa, son of Śrīvatsāṅka Miśra the disciple of Rāmānuja.

yassamskṛtakavitāyām praughimnānveti

kūranāthasutam (Saptatiratnamālikā. 19a)

Vedāntadeśika had to his credit three enviable titles namely Kavitārkikasiṃha, Sarvatāntrasvatantra and Vedāntacārya. It is not exactly known where and

when he was awarded the title the Kavitarikasin'. From the last śloka of the Hayagrīvastotra, where the word, Kavitarikakakeśarinā occurs, it may be presumed that he had this title before composing this stotra. Scholars do not agree as to the time when this stotra was composed. While it is held by some that this is the first composition of the author when Lord Hayagrīva appeared before him at Tiruvahīndrapuram, others hold that it was composed at Tiruvahīndrapuram on his second visit to this place.⁵ However it would be wise to admit that Deśika might have written some poems and certain works on Śāstras earlier, while he was at Kāncī or elsewhere, before he wrote the Hayagrīva stotra.

Regarding the other two titles, it is clear that the God and Goddesses at Śrīraṅgam conferred them on the Ācārya during his stay there, for his contributions.⁶ The titles Vedāntacārya was conferred on him by God Śrīraṅganātha for his composition Śatadūṣaṇī and Sarvatantrasvatantra by Goddess Śrīraṅganāyikā for his skill in several arts and subjects.

From the commentary of Appaya Dīkṣita on the colophon occurring at the end of the first canto of Yādavābhyudaya, it is understood that Appaya Dīkṣita was well aware of Deśika's eminence to deserve these titles.

The traditional scholars are of the opinion, that Vedāntadeśika did not owe anything by way of inspiration to the great poets like Kālidāsa and others. Further, they try to represent the contrast between the writings of ancient poets and those of Vedāntadeśika. This seems to be not really warranted. For Deśika had no rivalry with any ścārva and poet. He too should have had education and training through a study of the works of earlier writers. Since his aim was to preach the doctrine of Rāmānuja's system of philosophy, in a variety of ways including literary compositions, he had to write following the pattern that was available then in the works of ancient writers. It is in this sense that we find the Yādavābhyudaya taken up by the author. It is really on the lines of Raghuvamśa of Kālidāsa, though not in imitation. It is

needless to have any excuse for drawing the contrast between the two poems. While the *Vaidāsa* dealt with a number of princes of Raghu dynasty, the author confined himself to one member of the Yadu dynasty, namely Kṛṣṇa, the Yaduśreṣṭha. In the same way, one has to find justification for the writing of *Haṁsasandeha* and *San̄kalpaśīryodaya*. At least, in the latter, one can find the author's intention to relate the doctrines of Advaita as they were displayed in the *Prabodhaśārodaya*. The same cannot be said in the case of *Haṁsasandeha* which, though written in imitation of *Meṅhasandeha*, is grand in conception serving a different purpose.

The author remarks at the beginning of this Mahākāvya that he owed the theme to the *Kābhānāṭa*, which he calls as *Vyāsaśāloka*. He informs that, while there are two eminent poets, Vālmiki and Vyāsa, other poets began trying their hand in literary compositions without the least sense of shame, knowing that they are not equal to these two eminent writers.

vasudhā śrotraje tīrṇin vyāsaśālokaḥ
anyepi kavayaḥ kāmā bhāṣānāṁ śloṭrapāṇā (YA.I.4)

From this, it must not be construed that the author did not receive any inspiration from the writings of other ancient poets. A close study of the Yādevābhūdaya along with Kālidāsa's Raghuvamśa and Kumārasambhava and Māgha's Śiśupālavadha, proves that these two early writers had made deep impressions on the author through their writings. Again the profound influence exerted by Vālmīki and Vyāsa is also present.

Certain expressions and usages bear ample testimony to this influence of Vālmīki.

paribabhuva cukopa viśiṣmiye
 pari jahāsa harim prajagerja ca/
 paripatena bhavāntaravāsana -
 grahagupena bhajan bhevitavyatām (YA.III.58)

āśhoṭayāmāsa cucumba puccam
 nananda cikriṣa jagau jagāma.
 stambhānarohannipapāta bhūmau
 nidarśayan svām prakṛtim kapinām⁸ (Rāmāyana,
 Sundarakāṇḍa. X.54)

Here we find that the first half of the śloka describing the attitude of Kṛṣṇa in despair contains

only the verbal forms as expressed by Vālmīki in the movements of Hanuman in elation.

While describing the greatness of God as hard to be comprehended even by the Vedas, the author says that the travellers called Vedas go away from their homes to find out God's greatness and come back in the evening without achieving their purpose.

amitasya mahimnaste prayātum pāramicchatām
vitathā vedapānthānām yatrasāyamgrhā gatih (YA.I.47)

cf: bhāvayannātmanātmanām yatra sayamgrho munih
nārājaka janapade yogakṣemah pravartate (Rāmāyaṇa,
Ayodhyākāṇḍa 67.23)

Similarly Vyāsa's expressions are found handled by the author in a slightly different way.

The following śloka-s of Vyāsa could be studied along with those of the author.

yo'nyathā santamātmanamanyathā pratipadyate
kim tena^{na} kṛtam pāpam coreṇātmapahāriṇā (Mahābhārata,
Udyogaparva 42-35)

The soul is the property of the Lord which the self considers as his own property. This is indeed a theft - a transgression.

The author gives expression to this idea present in the Mahābhārata in the following verse.

papmanam tamasi pāṣṭyitṛpōm ātmacauryamadhī-
rājapadastham/
coditena niyatopi hṛtātma coradaṭṭamavasādu-
payati (YA. XXI. 20)

Again it is stated in the Mahābhārata that the Vedavyāsa was but the Avatāra of the Lord.

kṛṣṇadvaipāyanam vyāsam viddhi nārāyaṇam prabhum
ko hyanyaḥ puṇḍarikākṣaṭ mahābhāratakr̥t bhavet
(Mahābhārata Śāntiparva 356-71)

This author expresses this idea in the following verse:

vibhakta sāmānya viśeṣadharmā prādurbhabuvopaniṣat
prabhoryā/
sa eva tām vyāsa munissamīcīm paryagrahīdbhārata
vedavaktā// (YA. 18 III 31)

In the Bhāgavata it is said that Uddhava, on seeing the intense devotion which the Gopis had for Kṛṣṇa, observed that he should have been like a grain of sand or a creeper in Bṛndāvana to have had the imprints of the Lord and his devotees.

āsāmaḥ carāṇaṁ repu juṣāmaḥ syāṁ
vṛndāvane kimapī gulmalatāṅgadhīnāṁ (Bhāgavata X.47-60a)

The author expresses this here:

yat padapankaja paragaṅguṣaṁ śaśaṁsuḥ
janmabutam jagati gulmalatādhikānāṁ (Yā. XXIV. 81b)

There are several instances which show Kālidāsa's influence on the author.

(1) Speaking on the merits of a Kāvya, Kālidāsa says in his Mālavikāgnimitra:-

Neither priority in point of time nor the occurrence later, indicates either the merit of a Kāvya or its defect. The wise choose well, while the ignorant is led by the nose.

purāṇamityeva na sādhu^harvaṁ
 na capi kāvyam navamityavadyam/
 santat^h parikṣyānyataradbhājante
 mūḍha^h parapratyayaneyabuddhi^h//

(Mālavikāgnimitra I.2)

The author presents a similar idea in the Kāvya:

tadā^htve mūtanam sarva^hmāyatyāñca purātanam
 na doṣā^hyaitadubhayaṁ na guṇā^hya ca kalpate (YA.I.6)

(2) During the march of Raghu the women-folk who kept watch over the fields sang the glory of Raghu, who became their protector.

ikṣucchāyāniṣā^hdinyāstasya gopturgupodayam
 ākumārakathoddhānam śāligopyo jaguryaśa^h

(Raghuvamśa IV.20)

The author says, that the cowherdesses glorified in their songs, the merits of Kṛṣṇa.

viharagopasya guṇān gṛpadbhi^h
 kṣībāśayā gītapadairudāraib^h/
 cakāsurāsādi (sīre sadhi) tabhakti bhedā^h
 sāmopasākṣā iva śāligopya^h//(YA.V.57)

It may be noted that the word Śāligopya is present in both.

(3) Sītā, who was at a distance looking at the bidding of Rām, cried vehemently like the bird kurarī. Here the author uses a simile which is used to describe the behaviour of the cowherds when they go to Gokula for Mathurā. The Rāmāyaṇa also mentions the word kurarī, which is the lamentation of the birds at the fall of Kāvya.

cūṁ mukṭakapṭham vṛṣṭanāṭbhārāt

cakranda vāṇī kurarī bhūyaḥ (Ughuvāṇśa XIV.68)

kurarīkūjit-sūcak sv arāḥ (YA. IX.17)

kurarya iva cūṁbhārṭā bhāṣan-ākulekṣaṇāḥ

(Rāmāyaṇa, Yuddhakāṇḍa, 113.26)

(4) At the advent of spring, the cuckoo utters a sweet note with its tone made sweeter by taking in the shoots of the mango.

cūtāṁkurāsvādolepāyakaṇṭhaḥ puṁśkokilo

yanmadhuram cūkūja (Kurārasambhava III.32)

A similar description is found in Yāgyavalkyudaya

VIII.23.

āsvāya cūtāṁkuramanyorāṭhāḥ

(5) The Lord made the world make its appearance with the help of the brush of the three gūṇas.

jātvā rparacānāvicit-^{alika}litam viśvācitramudamīla-
yānbhavan
ātma^{alika}hittiniyat^{alika} tūlikām triguṇalakṣaṇām
vahan (YA. XVII.104)

The words omilayat, tūlikā and citra are used here as a result of Kālidāsa's use of them in.

unmīlitam tūlikayeva citram (Kumārasambhava I. 32)

(6) Śatruṅghna, who vanquished the demon Lavapa, was greeted by the sages. He is described by Kālidāsa, as having his head bent down owing to shyness.

vriḍayāvanatam śiraḥ (Raguvamśa. XV. 27)

Similarly, when Vasudeva praised Kṛṣṇa for having slain Kamsa, Kṛṣṇa bent his head down in shyness.

iti vijñāpitastena vriḍādiva nato vibhuḥ (YA.X.84)

(7) Himavān became elated at the arrival of the seven sages at his abode and expressed his good luck by describing his status to have grown higher.

avaimi tūtamātmanam dvayenaiva dvijottamāḥ
mūrdhni gangāprapātena dhautapādāmbhāsā ca vaḥ

(Kumārasambhava VI.57)

Similar y Jāmbavān greets Kṛṣṇa's arrival in his cave after recognizing the Lord in quite a similar way. He then became purified by the dust of Kṛṣṇa's feet.

vanam̐ adetanmahitam̐ tapovanam̐
giriṇeṣu vedmi tridaśeśvarājavam/
pācīnam̐ kīm̐ nu tapo bhāsyā me
prasādhitam̐ yattava pādapāṃsubhīḥ/ (YA. XIV.28)

(8) The atrocities committed by Tāraka by bringing the gods under his subjugation are vividly described in the Kumārasambhava (II. 18-22). Similarly, Indra's description of insults and offences heaped at him and other gods by Narakāśura is on identical lines with different expressions (YA. XVI. 29-49)

(9) Raghu asked Kautsa, the disciple of Varātanta, who approached him for a huge amount of wealth to be given to his preceptor, whether the bulls and other

animals which eat away the produces in the fields are kept away, in order to have plenty of produce (Raghuvamśa V,9).

Similarly Kṛṣṇa asks his men headed by Sātyaki when they were to undertake a victorious march to keep evil doers under control so as to be of help to the good people. Prevention of the bulls and other animals destroying the produce becomes the cause for the increase in yield in the fields (YA.XXII. 9).

(10) The author's use of certain expressions also shows Kālidāsa's influence upon him.

- (i) bāṛkavarṇamvasanam vasānam (YA, VII. 1)
 cf: vāso vasānā tarupārkarāgam (Kumārasambhava, III.54)
- (ii) śaukhasāyanika (YA, XIX. 76)
 cf: śaukhasāyanikānṛṣin (Raghuvamśa, X. 14)
- (iii) vipatpratīkārāpārasakhyā (YA. XXIII. 35)
 cf: vipatpratīkārāparenamaṅgalam (Kumārasambhava, V.76)

Like Kālidāsa, the author uses epithets, while describing the Lord's qualities, by showing that these qualities appear antithetical in the case of God. Such antithetical expressions are found in the Vishnuhasanama:

agurorgrhat, kṛśaṅ sthūlāṅ gupabhr̥t nirgupo mahān
ananyādīna mahimā svādhīnaparavaibhavaṅ (YA, I. 44)

anekarupaṅ svayamekarūpaṅ (YA, VIII.2)

ananyadharamadharamananyesvaramiśvaram
.....ananyādhipatiṁ patiṁ (YA, X. 68)

gupasindhūrasau guṇātivartī (YA, XV. 5)

ameyo mitalokaśtvamanarthī prārthanāvahāṅ
'ajito jīṣṭhauratyantamavyakto vyaktakāraṇam
(Raghuvamśa, X. 18)

Cf: Raghuvamśa, X. 18 to 20; Kumārasambhava, II. 9;
V. 77.

(11) The influence of Kālidāsa is seen in another instance as well.

Kālidāsa summarises the whole of the Rāmāyana, Kāndas Ayodhyā to Yuddha in Canto XII. Similarly Vedāntadeśika

condenses the whole of the Mahābhārata story including the Bhagavadgītā in Canto XXIII.

It is also evident that the author has modelled his Kāvya primarily on Māgha's Śisupālavadha as far as the contents are concerned though the incidents dealt with in Māgha's work get treated here in a single Canto XV.

The author owes to Māgha for describing the awakening of Kṛṣṇa from his slumber found in the whole of the Canto of XIX. Māgha's poem presents a similar description in the whole of Canto XI of Śisupālavadha.

Nārada's descent from the sky is described by Māgha as a halo of lustre at first sight, then as an embodied being, later as a man, and finally as Nārada.

cayastviṣāmitiyavadhāritam purā
tataḥ śarīrīti vibhāvitākṛtīm/
vibhurvibhaktāvayavam pumāniti
kramādānum nārada ityabodhi saḥ (Śisupālavadha I.3)

The author describes a scene in the reverse manner, The chariot in which Kṛṣṇa left Gokula for

Mathurā, goes out of sight at first, and then the sound of the rim of the wheel is not heard; then the dust raised by the running of the chariot also disappears from view.

na rathaḥ paridrśyate mahān
 na ca nemistanitaṁ niśamyate/
 na ca rogurito vijṛmbhate
 tadāpi bhraśyati jīvitam na naḥ// (YA.IX.113)

The description of the seasons, forest-sights and political discussions which abound in Māgha's work have their good use in this Kāvya.

Canto XV of Śiśupālavadha, ślokaś 14-21, are addressed by Śiśupāla to the Pāṇḍavas, and Bhīṣma, decrying their justification for honouring Kṛṣṇa in preference to all other princes, who were assembled there. The author's description of this⁹ in Canto XV. 42-54 bears the influence of Māgha.

However, the vituperative expressions found in Māgha's work which are profusely hurled at Kṛṣṇa are all avoided lest they should be taken by the

ignorant as having a well-formed background for all these insinuations. Again Bhāṣma has correctly portrayed the views of elders, that man should serve God, here Kṛṣṇa, by all means.

The author was much indebted to Māgha for the description of certain aspects or practices but did not adopt the language of Māgha.

karayugvanadma mukulāpavarjitaḥ pativeśma lājakusumai-
ravākiran
avadīrṇasūktipuṣṭa muktimaṇḍikaprakarairiva priyarathāṅga-
māṅganāḥ (Māgha XIII. 37)

pracāravegāt truṣṭitena cakre nāreṇa muktāphala-
varṣiṇānyā
adūratap sannihitasya śaureḥ ācāralajāñjali-
pūrvarāṅgam (YA, XIII. 50)

Throwing fried grains by woman on the prominent person (here the wedded pair) is found mentioned by Māgha.

The influence of ancient Vaiṣṇava scholars is also seen in this Kāvya. Akṛūrā's longing that his head should receive the imprint of the feet of Kṛṣṇa marked by signs of conch, disc and others is seen in the Stotraratna of Yāmunācārya. Sage Kaṇḍa in his

message to his mother Devahūti makes a similar reference. ¹⁰

The title Kavītārkikasiṃha is used by Appaya Dīkṣita by which the author was then known in the literary circles in the 16th century. However, it will not be wrong to note how the author, a Tārkikasiṃha as he was, made good use of his Śāstraic knowledge and also his close acquaintance with all tantras, in this literary composition. For example, the author has taken from the field of Vedānta, a principle known as ¹¹ Tatkratyāya which states that a person who entertains a particular view or has a particular determination will get it in the next birth. His deep knowledge of the Nyāya principles is revealed in certain contexts where the enemies are shown to have suffered at the hands of Ugrasepa as he had a wealth of five means of administering justice, namely, (i) undertaking a work, (ii) selecting proper men and materials (iii) choosing the right time and place, (iv) avoiding the pitfalls and (v) getting the things done. This is compared to the employment of the five limbs of reasoning (tarka). ¹²

In another context, the author describes the efforts of the demons, who supported Narakāśura, to attack Kṛṣṇa to have resulted in their own defeat like the futile rejoinder (Jāṭyuttara).¹³

The author's acquaintance with the ritualistic undertakings is revealed in the description of the fight between Kṛṣṇa and Jāmbavān. Jāmbavān initiated himself to perform a sacrifice (here a fight) in which the oblations are to be received by one (here - Lord Kṛṣṇa), who takes the leading part, in taking away what all is offered in all sacrifices. The fight is 'saptatantu', a sacrifice.¹⁴ By employing his hands and feet Jāmbavān played the role of ṛtvikpriests in that war - sacrifice.

The author's knowledge of administrative policies and political sagacity is best revealed in the address delivered by Kṛṣṇa to Sātyaki and his men.¹⁵ Appaya Dīkṣita has supplied all the relevant passages from the Kāmadāka's Nītiśārā in support of Kṛṣṇa's address.

Ābhiranāṭya is a kind of dance performed by cowherdesses.¹⁶ Cārī is a kind of dance pose in which

the foot, shank and waist together move in unison with another. The commentator supports this explanation from the Saṅgītaratnākara, while Śaradātanaya offers a slightly different definition.

Saṅgīta should consist of dance, vocal music, and instrumental music. The author finds an element of music - drum in the . . . rumblings of the clouds, song in the whistling of the winds mixed with the rains, and dance in the flashes of lightning - all constituting a novel music.¹⁷

Kṛṣṇa's playing on the flute caused delight even to the Kinnarās and also to the inhabitants of all the worlds. This singing was embellished by the svaras rising from three places chest, throat and head and heard as mandra, madhya and tāra. The svaras were grouped into grāmas with three names ṣaḍja, madhyamā and gāndhara.¹⁸

Jāmbavan's fight with Kṛṣṇa gets depiction in another way. He addresses Kṛṣṇa.

viśuddhānmiśraścīturaśravṛttakāiḥ-
 ragādhātunāiḥ pramitāmitakramaḥ/
 ananyabhāvaṁ anukampate bhavān
 acintyacintyāravotāraṇāḥkaiḥ// (YA.XIV.35)

The Lord takes pity on those who are devoted to Him and Him alone. He takes for this purpose, descents which are human and also mixed up with animal form. They are attractive, incomprehensible to others, known and also unknown to many. They are like dramatic performances having Viṣkambha's an admixture of pure and impure kinds.

The author has exhibited his originality in conception and execution in writing the poem. To avoid monotony in description, he makes Kṛṣṇa as a narrator of the sights in the forest drawing Balarama's attention to them (Canto VIII). The celestial garden of Indra is described by Kṛṣṇa to Sātyabhāmā again to avoid himself (author) becoming the narrator (Canto XVIII).

The title of the Kāvya is given as Yādavābhyudaya. As the commentator notes:

yādavasya - kṛṣṇasya abhyudayaṁ viśayīkṛtya kṛte

The poem is to present the glory, the prosperous rise Vasudevasutodavam of Kṛṣṇa, a descendant of Yadu. The author takes care to depict Yadu as a dutiful monarch in whose kingdom peace prevailed. Gods themselves took him for a guardian of quarters (dikpālā), who was dexterous (dakṣiṇā), in whose land, learning associated with lack of conduct was at a discount. Yet Nahuṣa and Yayāti, who were the successors of Yadu had a stigma in their character, mentioned in the Purāṇas, which are not noted by the author, in order to avoid reference to them, thereby seeking to depict Kṛṣṇa's ancestry as impeccable.

Yayāti cursed Yadu for his unwillingness to have his youthfulness exchanged for his father's old age. The curse was that the descendants of Devayāni should not succeed to his throne. However, Kṛṣṇa removed this disqualification and proved that Yādava - successors, though coming in the line of Devayāni, were admirable rulers.

It is to maintain that this family was noted for its popularity and discipline that the author avoided giving in his poem, the description of the

extinction of the Yādava race in its drinking brawl. So the poem is in praise of Kṛṣṇa alone and concludes with his happy life, though the names of Yadu and other members of the family required a reference and brief description in suitable contexts.

Though the title 'Yādavābhyudaya' glorifies Kṛṣṇa's life, yet it was Ugrasena that was reinstated by Kṛṣṇa as a ruler and so he did not himself undertake the victorious march. The task was entrusted to Sātyaki, a prominent leader of the Yādava's.

Thus the various components, figures, sentiments, expressions, descriptions and others have been blended to form a harmonious whole in which no part suffers for want of due attention. It is therefore appropriate that the author should give expression to what he considers as an ideal poet.

sa kavīkathyetesṛeṣṭhā remate yatrabhāratī
rasabhāvagunībhūtair alankārairgunodayaiḥ (YA.I.5)

It is generally recognised that a poet is a creator, kavire'abprajāpati'. He creates a world that is based on the real world but representing what an ideal world should be like. The poet does not present in his compositions the actualities as they are, since what is obtaining in the world is dull and dross, giving plenty of occasions for suffering and disappointment.

Art is a window through which one sees the world perfected by the brush of the poet who is a painter, as it were, so as to provide the people with relief, consolation and hope. Hence the poet is called a creator. Here the author uses the word srastā, in whose creation the language, bhāratī revels 'ramate'.

The author was well aware of the three factors that are essential to contribute for heightening the effect of language. The first one is, Dhvani; and gunibhūtavyaṅgya of Rasa and Bhāva, the second is the proper use of Alaṅkāra and the third is to give a good room for the qualities (guṇa).

If the author had displayed his mastery over the Śabdāṅkāra in Canto VI, it was done in emulation of what an eminent poet Maḡha did in his Kāvya. Hence he observes that he did all this in a simplified manner so as to attract the people to worship Govardhana as Kṛṣṇa.

Among the Arthāṅkāra-s, the author has special attraction for Upamā, Rūpaka, Utpreksā and Atiśayokti.

The ideal of any poet should be to educate people and put them in the right path of conduct. Any theme taken up by a poet may be good by itself, but is not free from the evil ways of the wicked. It is to show that people should learn what is good for them. Hence the author did not depict mausala-yuddha, which brought the Yādava family to utter extermination. Therefore the poet extols that good conduct is more worthy of attainment than mere learning.

sa ca vṛtta vihināsyā na vidyām bahvamanyate (YA.I.22)

Again in laying stress on conduct, Kṛṣṇa is shown to draw Satyabhāmā's attention to the condition of Heaven when the Parijāta tree was taken away from it.

The garden of Indra was like Vedic learning devoid of good conduct.

vṛttena hīnāmiva vedavidyām (YA. XVIII. 2a)

A poet may be born or may be made by training. He has to adapt himself to the environments of literary traditions; which do not remain constant but go on changing from age to age. Matter attained high importance in Vālmiki and Vyāsa, from becoming the medium for conveying it. The simplest form of language is therefore found adopted in the works of these writers. Matter and form had a happy blending each getting due attention. This is noticed in the works written during the period of Kālidāsa. Matter became undermined by form which got developed in a variety of ways; what could have been clearly conveyed with a few ślokaś required greater elaboration. Some of the descriptions in the Śisupālavadha, Jānakīharapa, Kaṇṇhinābhyaśudaya, Haraviśaya and Naisadhīva-carita, whether it is nature or incident or human emotion, are unduly long and sometimes tedious too. The writer had to display his originality in handling these matters

by a powerful use of forms which take the shape of Śabdāṅkāras or recondite use of both nominal and verbal forms. In this, matter remained almost the same, the differences in the treatment being maintained by a clever use of figures of speech. The import that is intended to be conveyed remained almost the same appearing rather repeated in distinct and different forms.

It was in this literary atmosphere that Vedānta deśika had to write this kāvya. Had he adopted the ways of Kālidāsa he would have been condemned as having failed to approach Māgha or Śrīharṣa in using his poetic talents. Yet, there are some striking features in his writings. Words are used mostly to convey the sense, though attempts are rarely found to employ rare formations. Secondly, descriptions of nature, seasons and rains are lengthy and are to be justified taking into accounts the poetic tendencies as are revealed in the works of the earlier poets like Māgha and Śrīharṣa. Thirdly, the ethical aspect of life gets special attention at the hands of the

author, who, besides being a poet, was an eminent spiritualist of Vaiṣṇavism and so had to convey to the readers what an ideal life shared be like. Repetitions of ideas or principles of life therefore deserve justification. Fourthly, the author did not employ the language in an uneasy and knotty way as found in Bhāravi and Śrīhara and even Maḡha. In some respects, his language has a seeming approach to Kālidāsa's though not having comparability.

One other point that is noteworthy is the care with which the author does not offer long description in his poem for drinking bouts and sexual dalliances that are suggested in the works of Kālidāsa and are prominently displayed in the works of Maḡha and Śrīhara. This is because of the mental outlook of the author. Yet one may note, in Canto XII what are not generally expected of a writer. Like Kālidāsa, a devotee of Pārvatī and Śiva depicting Pārvatī's beauty in the Kumārasambhava Canto I, the author an ardent devotee of Kṛṣṇa and Rukmīṇī, depicts Rukmīṇī here. It is rather difficult to

reconcile how an eminent poet Kālidāsa could have depicted Pārvatī in this manner. Equally difficult it is to understand the author's emulation of Kālidāsa in this respect. However, a defence could be offered. Kālidāsa must have considered Śiva as an ideal hero and Pārvatī as a heroine at the human level in spite of his devotion to them. Vedāntadeśika too looked upon Kālidāsa as his guide in this respect and portrayed Rukmīṇī as a human being raised to the level of a heroine. Failure to present the heroine in this way should have been considered by Kālidāsa as amounting to an imperfect depiction at the hands of a poet. Vedāntadeśika should have understood this kind of portrayal at the hands of Kālidāsa and so followed suit. Otherwise the author would deserve severe questioning, particularly because he was a spiritualist and philosopher, while Kālidāsa did not show any such claim to his being a spiritual teacher.

This poem however requires to be appreciated from different angles of the roles which the author played. He was a poet of high order, a moralist,

a spiritualist, a philosopher and above all, an ardent devotee of Kṛṣṇa. Every aspect of poetry fits in well with the composite whole, the poem. The author is next to none either in vocabulary, richness of imagery, skill in choosing the appropriate figure of speech or metre, and hence the poem is truly a Kṣemada kāvyaratna.

The word kṣemada conveys a profound significance presenting the ideals for which the author has stood. Kṣema is keeping secure things one has acquired by the grace of God. But what one has got shall not be cast aside, hoping to get what is not within one's reach. Thus contentment (tr̥pti) in God's gifts leading towards the enjoyment of bliss appears to have been the sole aim in the mind of the author in writing this Kāvyaratna.

Many scholars like his son, Kumāra Varadācārya Prativādī Bhayaṅkara Appan, Mahacārya and Venkaṭādhvarin have paid their encomia in recognition and admiration of the author's eminence. It will not be superfluous, if a reference is made here to the śloka-s 48 and 50 among

NOTES

1. Śaṅkara Sūryodaya is said to have been written to refute Kṛṣṇa Mīśra, who wrote Prabodhachandrodaya in favour of Advaita.

vide: Doḍḍayacarya's Vaibhava Prakāśika,
Śls. 81 and 82.

Also Chetulur Narasimhachariar's Deśika and His Works. p. 106-109. which mentions the places where Deśika's works were written.

2. Vaibhava prakāśika. Śl. 83
3. Deśika and His Works by C. Narasimhachariar, p. 110.
4. Vide: New Catalogus Catalogorum Vol. I. p. 372-73
5. Vaibhava prakāśika. Śl. 17; Deśika and His Works, p. 100.
6. Saptatiratnamālīka. Śl. 31; Vaibhava Prakāśika, Śl. 50, 53, 54.
7. YA. I. 8

8. Aśvaghoṣa's Saundarananda. VI. 34
9. YA. XV. 42 to 54; Śiśupālavadha. XV.
10. YA. IX. 35; Yamunacārya's Stotraratna. Śl. 31;
cf: Bhāgavata III. 28-21; Śrīvaikuntastava of
Śrīvatsaṅkamaśra. Śl. 70
11. YA. IV. 35; cf: Candogyanisad III. 14.1
12. Ibid. X.113. A detailed explanation is foundⁱⁿ Appaya
Dīkṣita's commentary on this śloka.
13. YA. XVI. 96
14. Ibid. XIV. 14
15. Ibid. XXII. 2 to 53
16. Ibid. XIV. 61
17. Ibid. VII. 32
18. Ibid. VIII. 54.

APPENDIX - I

LIST OF ALANKĀRAS

Upanā

I. 7, 13, 15, 16, 18, 19, 30 (Mālapamā)

32, 91

II. 58, 64, 65A, 69, 76, 87

III. 12

IV. 28 (द्वितीयपक्षे)

V. 45 (षाडशस्मिन् अपमानंकारवर्गः)

58, 59, 61, 76, 92.

VI. 4, 18

IX. 6

XIII. 6, 15, 22, 23, 29, 34, 67, 71, 72

XIV. 12, 17, 18, 57, 65, 71 (Mālapamā), 74

XV. 93, 105, 111, 113

Anamaya

I. 55

Rūpamā

I. 11, 12, 22, 26, 47, 51, 84, 100

II. 1, 58, 70, 97.

Băștină (canta)

W. III

V. 42, 60, 90

VI. 14

X. 75

XI. 70

XII. 53

XIII. 12, 66

XIV. 14, 21

XV. 24, 109, 118, 124

Băștină

I. 50, 54, 58, 82, 88, 626.

V. 82

VI. 5

Băștină

I. 10, 4, 66, 68, 71, 90

II. 5, 6, 7, 13, 15, 31, 40, 56, 62, 63

II. 9, 57

III. 22, 25, 32, 44, 46, 49

IV. 42, 44, 52, 54, 63, 40, 43

V. 16, 20, 21, 22, 27, 34, 35, 36,

45, 54, 62, 71, 72.

VI. 11, 15, 19, 22, 25, 105, 113.

VII. 23, 24

VIII. 67, 68, 73.

IX. 23, 35a, 36, 37

X. 2, 5, 25, 32

Sandeha

W. 24

Kavyaliniga

W. 35

Ravikava

I. 1

Ravikavāṅkuva

IV. 119

VI. 70

Atiśayokti

I. 3, 7, 62a, 2'

II. 4, 85

IV. 100

VI. 25, 51

XII. 93

Tulyayogitā

2.24

III. 8a

Vyātireka

VI. 80

Sahokti

III. 86.

Samāsokti

V. 55, 56

VIII. 12

Śleṣa

I. 25a ,

XII. 102

Apasūta prāśnīsā

IV. 52

Arthanāharanyāsa

II. 11

Ākṣepa

I. 5

Vyājokti

VII. 53

Virodhābhāsa

II. 95

IV. 95

VI. 36 (सौमसूत्र ३)

Vibhāvanā

I. 94

Samuccaya

III. 1, 14

IV. 48

Viśeṣa

IV. 28

Pañcanikhyā

I. 20, 21

Swabhāvokti

I. 73

IV. 20, 25, 30, 84

VI. 29, 30.

Anumāna

I. 25 b.

Saṅkara

I.2 अप्रस्तुतप्रश्नां सार्थापत्तिरूपकानां
संकरः

1. ११-श्लिष्टरूपकसंकरः ।

1. 79 - रूपकोपमानयोः संकरः ।

1. 88 अनन्वयव्यतिरेकयोः संकरः ।

1. 24 तुल्ययोगिताश्लेषयोः संकरः ।

1. 25 श्लेषानुमानयोः संकरः ।

II. 3. रूपकव्यतिरेकयोः संकरः ।

9. निदर्शनरूपकयोः संकरः ।

37, 38. अण्ववसाध - अतिशयोक्त्योः संकरः ।

अ, 49, 50, 75, 81. उत्प्रेक्षा -
रूपकयोः संकरः ।

40. श्लेष - अतिशयोक्ति संकरः ।

41. अप्रमा रूपकयोः संकरः ।

42. रूपककारयन्त्रिङ्ग - उत्प्रेक्षाणां संकरः ।

II. 43 अपहृति - उत्प्रेक्षायोः संकरः

47 रूपक - अतिशयोक्ति -
उत्प्रेक्षाणां संकरः ।

48, 61. उत्प्रेक्षा - समामोक्त्योः संकरः ।

60. उपमोत्प्रेक्षयोः संकरः ।

71. काव्यलिङ्ग - अतिशयोक्ति -
उत्प्रेक्षाणां संकरः ।

72 उत्प्रेक्षा - उपमायोः संसृष्टिः ।

७६. रूपक - अतिशयोक्त्योः संकरः ।

80. अपहृति - समामोक्ति -
उपमानां संकरः ।

83 अतिशयोक्ति - अपहृति -
उत्प्रेक्षाणां संकरः ।

92. अतिशयोक्ति - उत्प्रेक्षा -
काव्यलिङ्गानां संकरः ।

III. ७०. उपमानुप्राणित अपहृत्यन्तः ।

IV. 1 रूपकसङ्कीर्णोत्प्रेक्षा

Saṁkara

V. 75

उपप्रेक्षा - अलिङ्गयौलि -
काव्यलिङ्गानां संकरः ।

५॥ ५. अपहृति - रूपकयोः संकरः ।

३३. उपमासंकीर्णवैप्रेक्षा ।

१०७. उपप्रेक्षा सन्देहयोः संकरः ।

Yathāśaṁkhyā

VIII. 6

Yathārtha

५॥ ११. ९४

Nidarśanā

५॥ ११. ५१

APPENDIX - II

LIST OF CHITRABANDHAS

YĀDAVĀBHYUDAYA: CANTO VI

<u>वन्धः</u>	<u>श्लोकः</u>
गौमूत्रिकावन्धः	64, 65
तुरगवन्धः	65
षोडशदलपद्मवन्धो वा षोडशारन्ध्रवन्धो वा	98
सर्वतौभद्रम्	99, 100
अर्धभ्रमकम्	102
मुरजवन्धः	103
पद्मवन्धः	105
खुरवन्धः	52
वडरचक्रम् (कविकाव्यनामाङ्कितम्)	104

ŚISUPĀLAVADHA OF MEĀHA: CANTO 19

वन्धः

श्लोकः

सर्वतोभद्रम्

27

मुरजबन्धः

29

गोमूत्रिकाबन्धः

46

अर्धश्रमकम्

72

चामरबन्धः

120

APPENDIX - III

LIST OF CHITRAS

गोमूत्रिकाबन्धः

श्लोकौ VI. 64, 65

दे व स्था न मि वे न्धा नं प रा य ण म वा रि त्प्र
X X X X X X X X X X X X X X X X
गो व र्ध न म वे ह्ये नं ना रा य ण मि बा ग त्प्र

मौ घा क्षौ म घ वा न्दे वः स्था द त्र त्य स्य सा द ने
X X X X X X X X X X X X X X X X
मे घा ना म पि बा आ वः सा द मे त्य त्रि सा द ने

तुरगबन्धः

मोघाक्षो मघवान्देवः स्यादत्रत्यस्य सादने ।
मेघानामापे वा भावः सादनेत्यद्विसादने ॥ VI. 65 ॥

मो	धा	क्षो	म	घ	वा	ङ्	वं
१	१८	३	२०	५	२२	७	३५
स्या	द	त्र	त्य	स्य	सा	द	ङ
९	२६	११	२८	१३	३०	१५	३२
मे	घा	ना	म	पि	वा	भा	वं
१७	२	१९	४	२१	६	२३	८
सा	द	मे	त्य	क्रि	सा	द	ङ
२५	१०	२७	१२	२९	१४	३१	१६

स्मृतिकः VI. 98

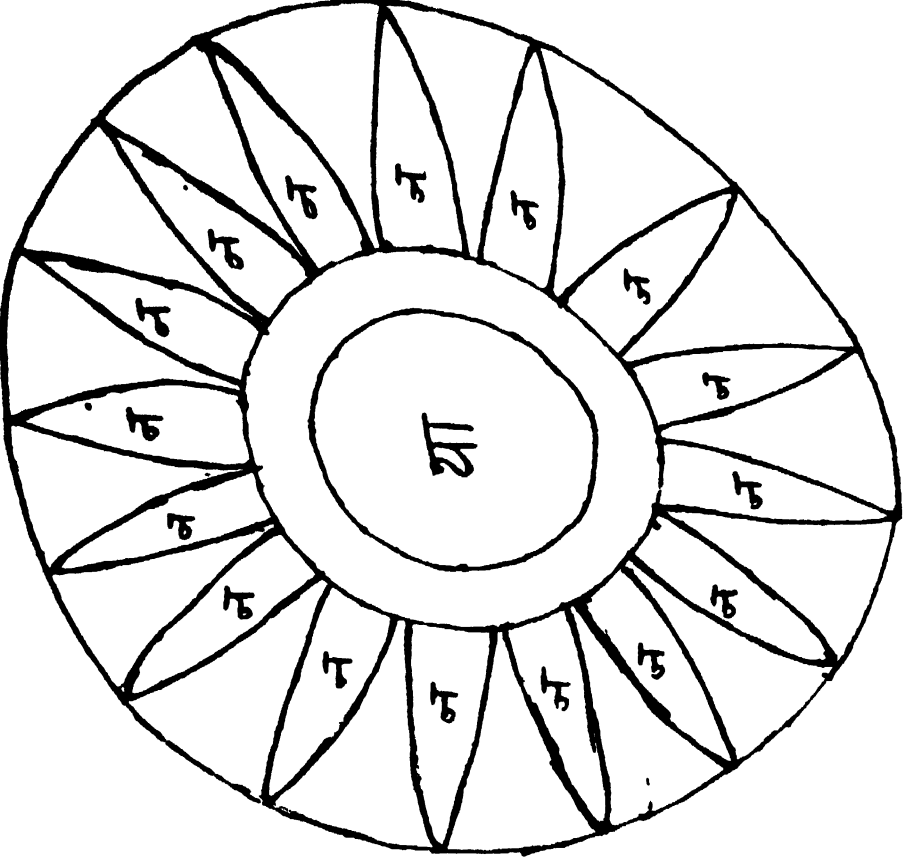
नया नया नया नया ।

नया नया नया नया ।

नया नया नया नया

नया नया नया नया ॥

षोडशदन्तपद्मबन्धः



श्रीकः प. १४

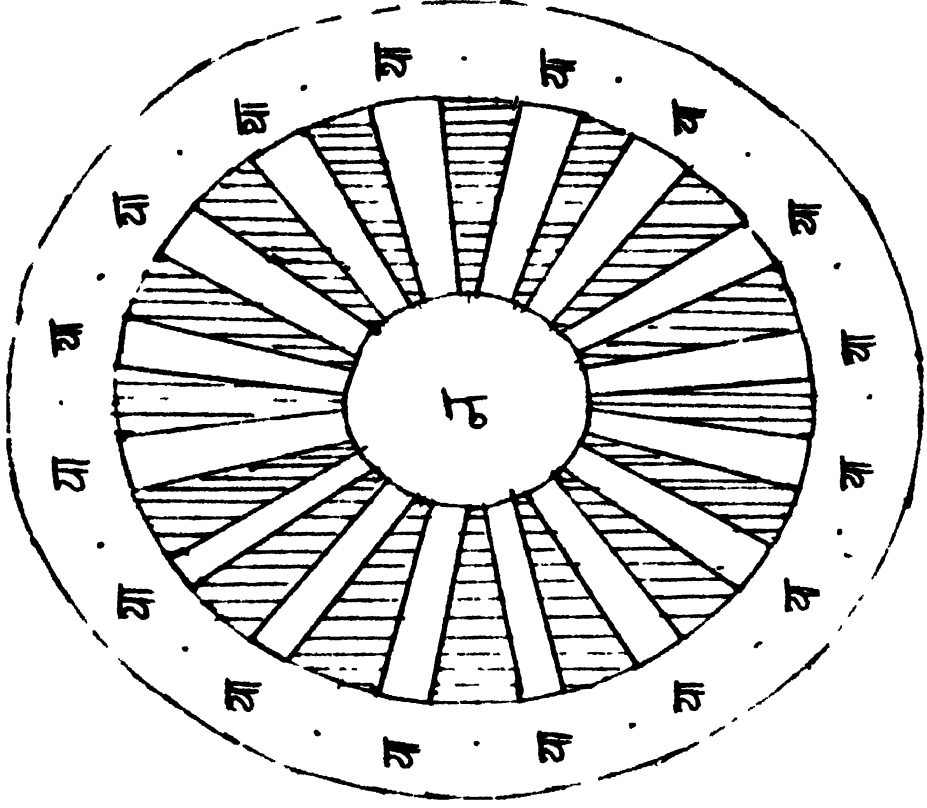
नयानया नयानया

नयानया नयानया ।

नयानया नयानया

नयानया नयानया ॥

षोडशरचक्रबन्धः



શ્રોત્રકઃ vi. ૧૧

માયા આસા સા આયામા
 ધાસૂજોથા યાતાસૂયા ।
 આતાયાયાયાયાતાઆ
 સ્વાયાયોજે જોયાયાસા ॥

સર્વતોઅદ્રમ્

મા	યા	આ	સા	સા	આ	યા	મા
યા	સૂ	તા	યા	યા	તા	સૂ	યા
આ	તા	યા	યા	યા	યા	તા	આ
સા	યા	યા	જો	જો	યા	યા	સા
આ	તા	યા	યા	યા	યા	મા	આ
યા	સૂ	તા	યા	યા	તા	સૂ	યા
મા	યા	આ	સા	સા	આ	યા	મા

श्रुतः VI. 100

मेग माननमावासे
 वासेताहेहितासिवा ।
 माता पिता तापेतामा
 नहेताततता हि न ॥

सर्वतोभद्रम्

मे	व	म	न	न	म	व	मे
व	सि	ता	हि	हि	त	सि	व
म	ता	पि	त	त	पि	त	म
न	हि	ता	त	त	त	हि	न
न	हि	ता	त	त	त	हि	न
म	ता	पि	त	त	पि	त	म
व	सि	ता	हि	हि	त	सि	व
मे	व	म	न	न	म	व	मे

अर्धभ्रमकम्

श्लोकः VI. 102

नदीसारसमेतात्र दीप्ता भासा नरावृता ।
साभानासौ माभिरामे रसा सौम्या सुमानस ॥

१ न	९ दो	१७ सा	२५ र	३३ स	४१ मे	४९ ता	५७ स्र
२ दि	१० सा	१८ भा	२६ सा	३४ न	४२ रा	५० वृ	५८ ता
३ सा	११ भा	१९ ना	२७ सो	३५ मा	४३ भि	५१ रा	५९ मे
४ र	१२ सा	२० सी	२८ म्या	३६ सु	४४ मा	५२ न	६० स

मुरजवस्थ :

श्रौकः ५१-१०९

वसुधा त्रसदानन्द धीरुदान्त मुदा नता ।

नानदा मुक्तिदा शम्भा मनदाऽत्र सदा रसा ॥

व	१	सु	१०	दा	११	त्र	२८	स	२९	दा	१९	न	१८	न्द	१
धो	९	सु	२	दा	२७	न्त	१२	मु	२०	दा	२०	न	७	ता	१७
ता	१६	न	२३	दा	३	मु	१३	क्ति	२४	दा	६	र	३	प्या	२४
स	२५	न	१५	दा	१४	ऽत्र	४	स	५	दा	२१	र	२२	सा	२६

मुरजबन्धः

१३३३ ५.१०३

वसुदा प्रसदानन्द धीसुदान्त मुदा नता ।

नानदा रुष्टिदा रम्या मनदाऽत्र सदा रसा ॥

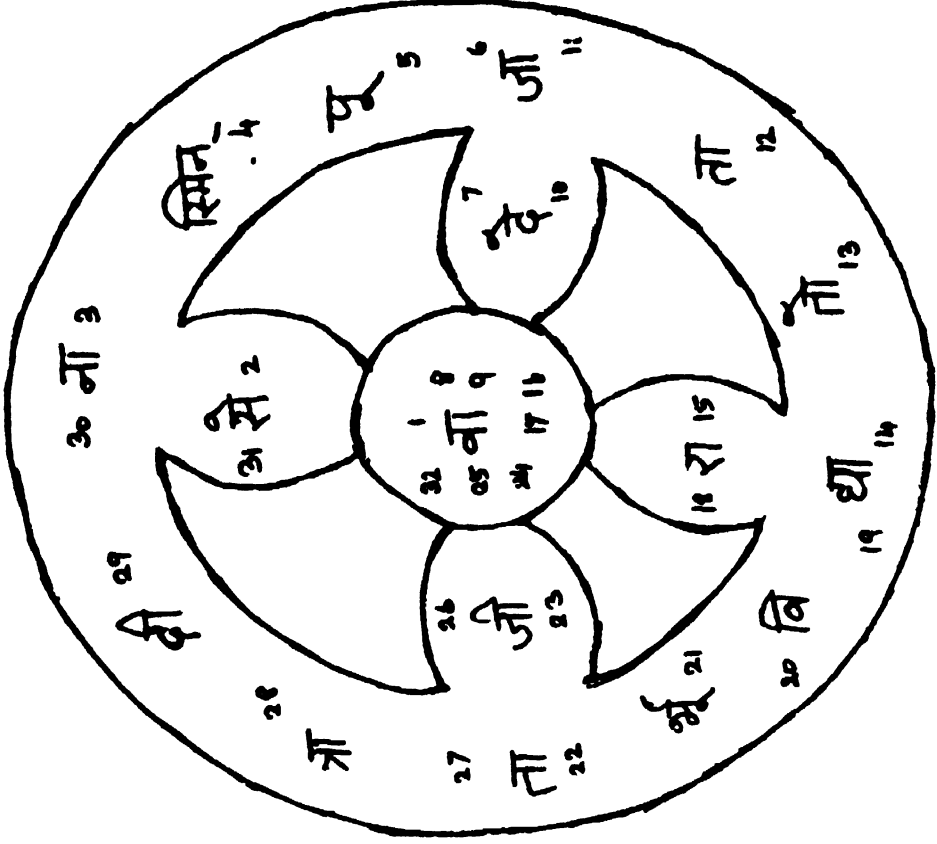
१	१०	११	२९	१४	१९	१
व	मु	दा	त्र	स	दा	न
९	२	२७	१२	१३	७	१६
धी	मु	वा	न्त	मु	दा	न
१७	२६	३	२०	२१	६	२७
ता	न	दा	मु	लि	का	र
२५	१३	१९	४	५	२२	३२
स	न	दा	त्र	स	दा	र
						सा

पद्मबन्धः

वासो नाम्ममत्र पूजाऽर्द्धवा
 नदि ! जातातोषारान्वा ।
 वाराद्याविभृताजीवा
 वाजीतात्रादीना सेवा ॥

..

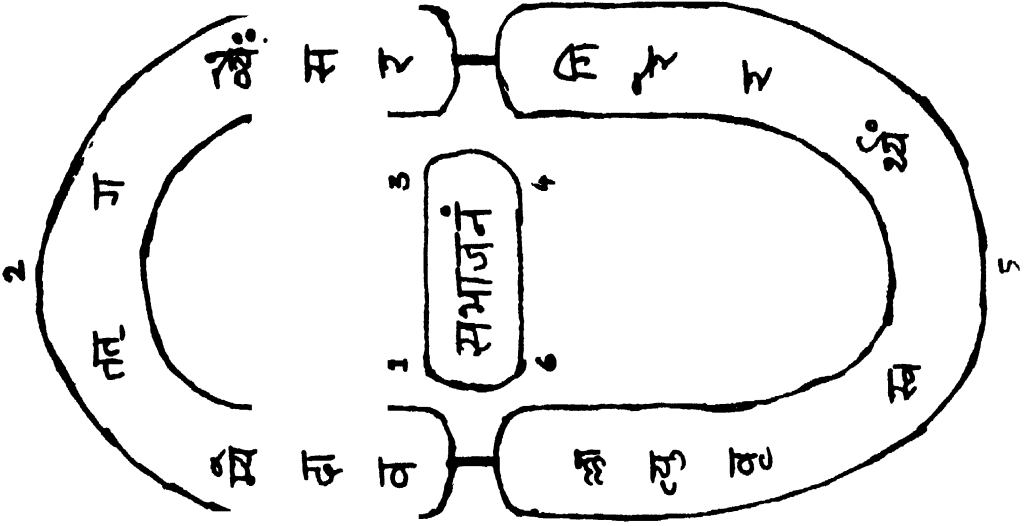
अष्टदन्तपद्मबन्ध इति
 व्याख्यते । तत्राभिप्रत-
 प्रकाशपेक्षया एवं निर्वेश
 उचित एव ।



खुरबन्धः

श्लोकः VI. 52

सभा-जनं वदाम्येतत् गच्छीः सरस-भाजनम् ।
सभाजनं तिरिरर्थं स्ववृन्दुल्लास-भाजनम् ॥

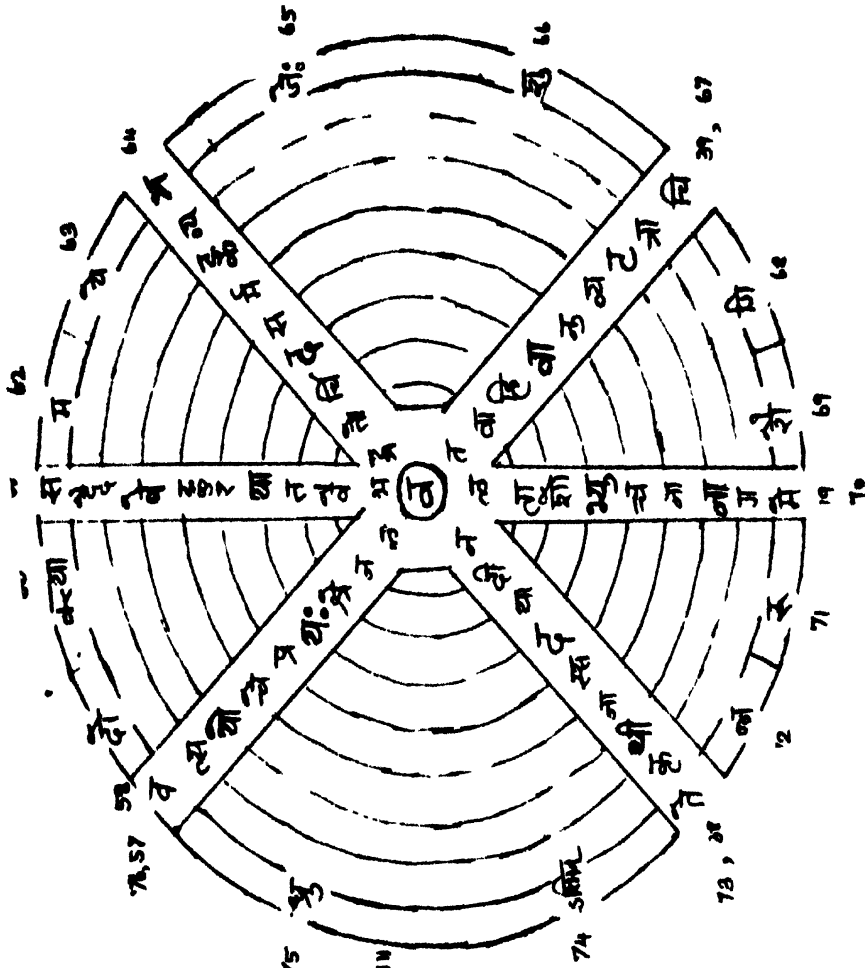


षड्वचक्रम

प्र. ६ प. १०५
(कले)

सर्वज्ञे नमः शान्ते भवन्तां तांशो युचनानागमे
भव्यदूर्ध्वं शवाचिर्तेद्वल मदीवादस्सनाथीकृते । ७५
विप्राट्ठमनुनाहिनतत्तन नमोयः प्रचेवैस्मवे
वेदोक्त्या साम्ये भजेः शान्ति मित्रे मेरुमेरुमिष्टभुम्भे ॥

अत्र वन्द्ये तृतीयकीष्टे षड्वचकोष्ठे य
स्थितानां स्मृत्याश्रयणां पठने
वेदद्वयः
इति कर्मकाण्डायनामपठोऽन्वयेयः



APPENDIX - IV

LIST OF YAMAKAS

एकपादाभागावृत्तियमकं	1, 2, 5, 13, 37.
अनुप्रासं	3
द्वितीय चतुर्थपादयोः भागावृत्तियमकं	6, 10, 11, 12.
चतुर्थपादे भागावृत्तियमकं	7
पूर्वोत्तरार्थयोः यमकं पादद्वयादि	
यमकमिति यमकद्वयसंसृष्टिः ।	14
यमकचतुष्टयसंसृष्टिः	15
सन्दर्भयमकं, खण्डयमकं, } पूर्णयमकं	16
मध्ययमकं	18, 28
पादाधावृत्तियमकद्वयसंसृष्टिः	19
पादाद्यन्तभागावृत्तिः	21

शृङ्खला यमकं	22, 34, 49.
सन्दृष्टयमकं	24, 30, 32, 35, 36.
आप्तभगावृत्तियमकं	25, 26, 52
पादावतयमकं	27.
पादचतुष्टयान्तयमकं	31, 53, 55, 60, 61.
पादादावतयमकं	33.
पदावृत्तियमकं	38.
ह्रस्वतिरस्वरचित्रं (यमकसंसृष्टं)	39.
युग्मपादावृत्तियमकं	42, 46.
वृत्त्यनुप्रासः	43.
चक्रान्तयमकं	44, 45
मिन्दुमती	47.
त्रिधाचतुष्टयपहेलिमा	48

पादादियमकं 50

युग्मेषु पादयमकं 57, 58, 62, 63, 72, 73, 75.

चतुष्टयद्विष्टपि भिन्नपदयमकं 59, 60, 61.

चित्रवर्णानानि 164, 65, 66, 67, 100,

101, 103, 104, 105.

वर्णचित्राणि 68, 69, 70

क्षरवर्णचित्रं 78 to 90

स्थानगतं - अमूर्धन्यावर्णविशिष्टं

शब्दचित्रम् 91, 92.

अयुग्मादियमकं 71.

अर्धयमकं 74.

अनुत्तौमप्रति तौमयमकं 76, 99.

अनुत्तौमप्रति तौमयमकं पदे 98.

एकत्रियान्वित श्लोकावृत्तियमकं	77.
भिन्नैकाक्षरचित्रम्	93, 94, 95.
एकाक्षरचित्रम्	96
अर्धभ्रमकचित्रम्	102
महायमक	106, 107.
आद्यन्तयमकं	52
सर्वत्रचतुष्पादयमकं	53, 55 to 60, 61.
अयुग्मै अन्तयमकं	
युग्मै आदियमकं।	54.
युग्मेषु अन्तययमकं	56.
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चतुष्पादेष्वपि भिन्नपदयमकं	59, 60, 61.
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उत्तरार्धे त्रिषद्वयमकचित्रम्

68.

APPENDIX - V

METRICAL ANALYSIS

APPENDIX - ३ √

METRES IN THE ORDER OF PREPONDERANCE

1.	Upajāti	942
2.	Amṣṭubh	647
3.	Vamśastha	237
4.	Aupacandrasikam	138
5.	Rathoddhata	137
6.	Viyoginī	127
7.	Vasantatilaka	105
8.	Drutavilambita	83
9.	Puspitāgra	76
10.	Svāgata	70
11.	Malini	34
12.	Mandākrāntā	10
13.	Narkuṭa	5
14.	Pramanika	5
15.	Toṭaka	4
16.	Vidyunnalā	3
17.	Śardūlavikrīḍita	3
18.	Praharṣipi	3
19.	Ṗṭhvī	2
20.	Manjubāḡinī	2

APPENDIX - VI

GRAMMATICAL PECULARITIES

अण्डकुरं

(xxii - 22)

कारे सत्यागदहय

अचकमत

(xxi - 70)

कर्मजिह्व - एतदभाव -

पक्षे, चलेः चष्टिः,

अचकमतेति स्म निष्पन्नम् ।

अनूदुषत

(xxi - 2)

जिह्विद्रुभ्यः कर्तरे चड्

दीर्घौ लघ्वौ

आकान्तिकी

(xxii - 159)

अकान्तिकड् आहान्तकचने

जज्जपूकम्

(xxi - 40)

यजजपदशां यडः

धृतम्

(xix - 70)

अर्श आदिभ्योऽच् ।

अन्यथा कर्मणि अवैवात्से

नोपपद्येत ।

वाचानः

(xix - 9)

आन्तजाटजौ षडुभाषणे

विश्रमयामास . (xxII - 185)

निश्रामशब्दात्

'तत् करौति' इति

ण्यन्तात् साधुः ।

संश्रुणुष्व

(xxI - 8)

'अतिश्रुष्टिभ्यश्च'

इति वार्तिकात् आत्मनेपदं

श्रुणोतैरविष्विषितकर्मतया

अकर्मकत्वम् ।

सुगन्धयः

(xxII - 197)

"गन्धस्यैतवै तदेकान्तग्रहणं

कर्तव्यं" इति वार्तिके

सत्यपि महाकविप्रयोगात्

साधुः । नैषधे (II-94)

"स्वादुः सुगन्धिः स्वदते तुषरा

इति वर्तते । तद्वत् ॥

तेन न द्विकर्मकता ।

तत् एक एव कर्म प्रयुक्तम्

अधिचित्रे यागजूकाधिकारम् (xiii - 108)

अधिचित्रेत्यसात्मनेपदं

अकर्तृगोप त्रियाफलस्य

कर्तृगामित्वारोपात् इति

ज्ञेयम् ।

अन्तर्याम्यभूतुः

(xiii - 82)

“तत् त्रयैति”

इति णिच् । णातिष्ठ्वन्

इति इष्टवद्भावात्

“विन्मत्तौलुक्” इति

मत्तुपौर्लुक् । स्तिटे

आगम्यादनुप्रयोगः ।

अग्रत

(xiii - 104)

“तनादिभ्यस्तथासौः”

सिचौ वालुक् ।

अस्मदिष्टम् (xvii - 98) शीघ्रपृष्ठा भूतक्तान्तेन

वा समासः । तेन 'तेन

च पूजायम्" इति

समासनिषेधो न शङ्क्यः ।

आस्थापयत् (xiii - 93)

आरौहयत् इत्यर्थः ।

मन्त्रे एव दर्शनात् ।

उदतिष्ठत हाकारः (xvi - 107)

नात्र उत्थानरूपकमेविवक्ष्यते ।

अतोऽत्रोर्ध्वकर्मेव ।

औलण्डितम्

(xvi - 64)

औ लडि. इति धातौरवयव

भूत औकार इति पक्षे साधुः ।

जाग्रदग्रयामं

(xv - 49)

अनन्तरापत्यैऽपि

गौत्रत्वारौपेण गर्गादियम् ।

त्वदनुग्रहपुष्पितः (xv - 12)

"प्रकृत्यादिभ्य उपसंख्यान -

मिति वार्तिकम् ।

(अनुग्रहेण पुष्पितः)

प्रकृत्यादित्वात् तृतीया ।

'कर्तृकरणे कृता बहुलम्'

इति समासः । तेन ,

तवानुग्रहपुष्पित इति जातः ।

त्वदेकदृष्टेः (xviii - 53) 'लिङ्गमशिष्यं नौकाश्रयत्वात्

लिङ्गस्य' इति वचनात्

स्त्रीत्वानिवक्ष्या एकशब्दोऽत्र

नपुंसकलिङ्गः । तदनन्तरं

शिवभागवतत् त्वच्छब्देन समासः

त्वया निपीडनम् (xiv - 40) 'अन्तर्धौ येनादर्शनमिच्छति'

इति सौत्रप्रयोगात् कृद्वेगोऽपि

तृतीयाया अत्र साधत्वम् ।

त्वत्पदैकदृढभक्तिरूपया (xvii - 100) "दृढभक्तिरिति ज्येष्ठे"

(रघुतंज्ञे xii - 19) इत्यत्रैव

अस्य माधुर्व द्वेधा मलि -

नाथादिवत् साधितम् ।

धिककृत्य

(xv - 97)

धिक् इति अनुग्रहम् ।

तेन "अनुकरणं चानिति परं"

इति गतिसंज्ञा । 'कुगति -

प्रादयः" इति समासः ।

तेन क्त्वौ ल्यप् ।

निशामयामः

(xv - 88)

'शमोऽदर्शने' इति

गणसूत्रात् आमन्तत्वेऽपि

न ह्रस्वः ।

परश्शताः

(xv - 51)

'पञ्चमी' इति योगसिद्धान्त

समासः । राजदन्तादित्वात्

प्रनिपातः शानशास्त्रस्य ।

पारस्करशक्तित्वात् श्रुत् ।

मध्यमसमस्त

(XIV - 26)

अधीगार्शदैशाँ

कर्मणि इति यद्यपि षष्ठी

अत्र न्याय्या । तथाऽपि

कर्मणः शेषत्वविवक्षा न

विवक्षातः कारकाणि भवन्ति

इति न्यायात् । तेज साधुः ।

मूर्ते इवास माद्यवेदः (XV २३)

आस इति मात्र

'अस भुवि' इति धातुः ।

तस्य लिटि वभ्रूव कृत्येव

रूपात् । आपे तु 'अस गति

दीह्यादाँनेषु' इति धातुः । तेन

भ्रू इत्यादेशो न । आस = देदीपे ॥

अथवा, 'अथवा' (xv - 124)

तद्वाशो नतिवृत्तिः⁻³

अव्ययीभावसामर्थ्ये अर्थ

शब्देन सह 'रुप्' 'मुप्' ।

इति समासः ।

यमुनासाक्षिकसौवर्ण्यम् (xv - 125)

अत्र सूत्रान्तरमात्रे

वाक्ष्यते । अथवा 'यमुना

साक्षिक' इति स्यात् ।

वाक्ष्यते

(xvi - 126)

श्रीवादेकात्

वक्ष्यतेः निष्पन्नमेतत् ।

अथवा हतः इति स्यात् ।

वसुदेवजनमनः वदौ (xv - 70)

सम्प्रदायै गद्यापि

चतुर्थी न्याय्या । तदाऽपि

साम्बन्धसामान्यं भूयो ।

विवक्षितः कारकाणि न्याय्येन

षष्ठ्याः विवक्षया षष्ठी ।

वाचस्पतित्वं / विवस्पतित्वं (xiii-5) 'तत्पुरुषे कृति'

इति षष्ठ्या अन्तु । "षष्ठ्याः

पतिपुत्र "इति सत्करो

विसर्गस्य ।

वारणादवनतेन (xvii-87) ल्यबन्तौपै पञ्चमी ।

वारणादवरुह्य अवनतेन इत्यर्थः ।

यद्वा "निर्दिष्टविषयं किञ्चिदुपाह

विषयं तथा "इति वचनात्

पञ्चमी उपाहविषयिणी ।

षड्गुणः (xiv-74) षडवयवो गुणः

षड्गुणः । गुणसमुदाये गुण -

शाब्दो लक्षणया वर्तते ।

मध्यमपदलोपी समासः ।

સ્મરૂતિઃ . (xviii - 29) 'અકર્તરિ ચ
કારકૈ સંજ્ઞાયામ્' રૂતિ
અધિકરણૈ ક્લિન્ પ્રત્યયઃ ।

અનન્યઃ (xviii - 54) ઔપેશાભાવૌ નઝર્યઃ ।
'અશ્રૂષિતઃ કાન્તઃ' રૂતિવત્
શ્રુદ્ધિપ્રકાશિકા ।

અમત (xiii - 104) 'તનાદિઽયસ્તથાસૌઃ'
લુક્ સિચઃ ।

કટાક્ષણૈઃ . (xiii - 64) કટાક્ષણાઙદાન્
'તત્ કરૌતિ' રૂતિ ણ્યન્તાન્
લુટ્ ।

પ્રશુક્તા (xviii - 26) ઔલુપ્તપ્રશન્તા ।
આદિકર્મણિ લપ્તપ્રત્યયઃ ।

कामकलास्वधीतिनी (xiv - 72) इष्टादिभ्यश्च इति

इनिप्रत्ययः । 'तस्य इन्विषयस्य'

इति कर्मणि सप्तमी ।

अभवाय (xxi - 55) क्वपि संपद्यमाने ऐति

वार्तिकास्तुर्थी । नञ् तत्पुरुषः

न भवः अस्त इति, मोक्ष

इत्यर्थः ।

अभीष्टुः (अभीष्टुः) (xx - 1) 'अभीष्टुभिः किरणैः'

एकं पदम् ।

अशूरसन्दर्शितापशान्तिः (xx - 56) अशूराणां

(दुर्जनानां) सन्दर्शनं अशूर -

सन्दर्शनं, तेन यस्तापः, तस्य

शान्तिः, तस्मै इति । बहुपद -

समासः ।

कामिनी कामिनीत्वम् (xix-72) कामिनीत्वमित्यत्र

— गुणवचनस्यैति वातिकेन

पुंवद्भावविधानं गुणवचनस्यैवेति

नात्रपुंवद्भावः ।

पद्यान् (xix-34) अर्धर्चादित्वात्

एवं पाठः ।

प्रवाहैर्भाषाभिरिव (xxii-138) नात्र उपमानैर्धर्मैश्च

लिङ्गभेददोषः (यथा कुमारः

II-48) एवं कविप्रयोगान्तर

सद्भावात् ।

शोणितपूर्व° पुरम् (xxi-8) "हिरण्यपूर्व° काशेपुं

प्रचक्षते° इतिवत्साधुः ।

APPENDIX - VII

SUBHAS ITAS

आदुर्वाभ्युदय महाकाण्डे सुभाषितानि

1. अमृतं यदि लभ्येत किं न गृह्येत मानवैः । I/3
2. स कविः कथ्यते स्मृष्टा रमते यत्र भारती ।
रसभावगुणीभूतैरलङ्कारैर्गुणोद्भूतैः ॥ I/5
3. तद्वत्वे नूतनं सर्वमायत्यां च पुरातनम् ।
न दोषार्थैतदुभयं न गुणाय च कल्प्यते ॥ I/6
4. न वाचमवमन्यन्ते नर्तकीमिव भावकाः ॥ I/7
5. अथानत्साध्यकस्येव यावदुर्था सरस्वती ॥ I/15
6. प्राप्तिस्वपरनिर्बाहुं प्रमाणमिव वादिनः ॥ I/18.
7. न हि इदमेति गृह्येत चतुर्थीचन्द्रचन्द्रिका ॥ I/22
8. समुद्र इव रत्नानां सतामेकाश्रयोऽभवत् ॥ I/30
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